

MUSICAL AMERICA

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John C. Freund

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THE PAST, THE PRESENT, THE FUTURE, OF MUSIC IN AMERICA

IF we would have a fair idea of what this country means, to-day, in the way of musical knowledge, culture and performance, and if we would, also, get some idea of what further progress we are likely to make, we must contrast present conditions with those which existed less than three generations ago.

Such culture as there was, existed in New England. New York had not much over a quarter of a million population. Chicago was a village.

San Francisco, St. Paul, Minneapolis and other of our leading cities were not yet on the map. The little music that we had was confined to psalm singing in the churches. In the private homes only certain popular English songs were known. Few churches had an organ, for Puritan sentiment was against them.

The country was still struggling with grave transportation problems. The West, Northwest and the Pacific coast were undeveloped.

What few musical instruments we had were imported from abroad.

The American musical industries had barely started. When they did, it was to make the old-time melodeon, though square pianos were made, here and there, in the East in small factories—and that was all.

The great impetus to music came with the German immigration, which started in 1848, after the revolutions abroad. From that time on we made rapid progress.

What is the situation to-day, eliminating the abnormal conditions brought about by the war? We see great orchestras, fine military bands, in all our leading cities. We see New York, with its population of between six and seven millions, giving the finest opera in the world. We see over 350,000 recognized music teachers all over the country. We see fine organs, with fine organists to play them, in almost every church. We see music schools and conservatories of unsurpassed excellence by the hundreds. Finally we see this country in the last two decades become known to foreign artists of eminence as an *El dorado*.

In a word, we see such an uplift in musical knowledge and culture, and particularly in musical appreciation, as no other country in the world has produced.

To this the Germans largely, as well as the French, Italians, English, Dutch and Spaniards, have all contributed their share.

As recent statistics have shown, we spend the enormous sum of \$600,000,000 a year on music in all its forms, and on the musical industries, which industries have developed to a point, where in many lines, notably pianos, harps and band instruments, we have of recent years, led the world. And all of it in less than half a century!

American singers and players already hold their own with the best that the world has, while American composers are beginning to be received abroad—even if, through the prejudice for everything foreign, they are not yet acclaimed at home. If we have done so much in a few decades what can we not accomplish in the near future?

The wonderful growth that we have made would not have been possible had not the people of this country, undoubtedly through the infusion of foreign blood, developed a passionate love and appreciation for music, which, even with the masses has shown itself, to-day, in the extraordinary popularity of the talking machine and the popular song.

Among the logical results of this extraordinary development are, first, the recognition that it is no longer necessary for us to send our children to Europe for a musical education; that the time has come for us to properly value not only the educational facilities that we have here, but to give due reward to those patient music teachers, of all nationalities, who have labored so faithfully among us. Next to adopt the same kindly, appreciative and encouraging attitude to our own singers, players, and especially to our own young talent, which has long been the custom in Germany, France, Italy, Spain, England, where they are proud of the home product, take it by the hand and help it on the road to success.

Fairness should make us admit that we have still far to go, that there are masses in this country which are as yet unappreciative of music, and that it will take many years before we can bring music into the homes as we should. While we admit this, let us not forget that this condition is largely due to the fact that we have accepted hundreds of thousands of ignorant peasants from Europe, who have come here to seek, not only a home, but opportunities that were denied them abroad.

Furthermore, if we frankly admit that there are large masses among us whose knowledge and appreciation of music is slight, even if it exists at all, let us not forget that the same is true of the nations on the other side.

The idea, often sought to be conveyed by those whose prejudice for everything foreign misleads them, that all the nations on the other side of the ocean are thoroughly musically educated, has no foundation in fact.

To-day, it may be said with confidence, that the American people, if we take the more intelligent element, can compare in the way of musical knowledge and appreciation most favorably with foreign nations.

It has been said of us, that we have, so far, not produced any composers of eminence, that while we might, from a love of display, like to be seen at the opera when great artists appear, and also, from pride of wealth, be willing to pay more than all other nations pay together for such artists of eminence as come to us, yet we have no real taste or love for music.

While it would be eminently proper to give a long list of American composers of merit, though few have received the recognition they deserved, on account of the prejudice against everything American in music, even in this country, still it must be admitted that we have so far not produced composers to rank with the great names of Europe. In this connection it may be well to see whether, in this so-called "melting-pot" of the nations, we have evolved any original, distinctive types and so may hope to produce a distinctive type in the way of musical composition.

We certainly can claim that the American business man, energetic, enterprising, clean of life, with vast sympathies under his apparently cool exterior, is a distinctive type.

We have developed out a distinctive type in the American inventor, who has done more for the progress of the world in a generation than other nations have accomplished in a century or more.

We have developed out the American surgeon and also the American dentist, who admittedly lead the world.

We have developed out the American athlete, who, except in contests requiring great endurance, outdistances all his competitors.

Finally, we have developed out an absolutely new and unique type, in the American woman, who combines intelligence and public spirit with the domestic virtues, much as she has been maligned and misunderstood, even in her own country.

And so, in the course of time, we shall develop out a distinctive type in the American composer, when we shall have learned to think for ourselves and be no longer dominated—mentally—by the great masters of past times.

Then our composers will cease to be a reflection of the past. They will strike out for themselves, and so may, perhaps, originate new music forms, especially in opera, where they will break away from the artificial types of the past and give us living, gripping music-drama.

In the same sense, too, we shall outgrow the old systems of education. We shall rewrite history and make it a record of a people's growth in industry and commerce, in morals, in art, in music and literature, in its laws, instead of filling the books that we give our children to study with the loves and the wars of emperors, kings, ministers and their favorites.

Golden opportunities are before us, some furnished by the horrible and distressing struggle now going on in Europe, which has thrown back upon our shores many noble talents of our own people, who were winning their way abroad, as well as others who have sought a refuge here from their distracted and desolate countries.

These may offer serious competition, for the time being, to our own musicians and music teachers, but they cannot fail to enrich our store of musical knowledge and increase our power of appreciation.

With these tremendous opportunities, however, that are opening before us there comes a sacred duty that we should endeavor to be worthy of them—and of ourselves.

* * *

Out of the stress, the struggle and strain through which the world and this country, too, are now passing will rise a new order of things.

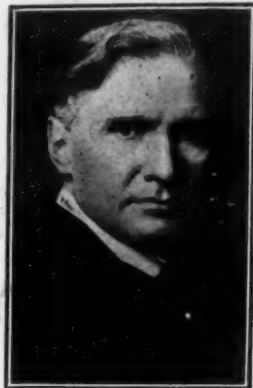
We shall see democracy triumphant, for it represents the larger, broader, nobler life.

It will be triumphant democracy which will produce even greater composers, writers, thinkers, statesmen, artists, players and singers than ever came out of the old protected false class systems of Europe.

In the great wave of humanitarianism which is coming, the controlling influence will be that of the women, aided by the teachers. With them rests, after all, not only progress of the race, but its character, and that character will have as its distinguishing note, not a cruel, remorseless militarism dominating all things by the power of destruction, but "the service of man by man" to lead him, with faith in his heart and music in his soul, to peace!

John C. Freund

INFLUENCE OF THE WAR ON MUSIC IN AMERICA



Walter Damrosch

Enforced Artistic Isolation of Coming Winter Must Bring Us to a Realization of the Strength of Our Own Resources—The Incompatibility of True Culture and the Doctrine of Brute Force

By WALTER DAMROSCH

I AM asked to express my opinion as to "the special significance of the forthcoming musical season when viewed in the light of the present European situation."

Apart from the enormous wave of pity and sympathy for our European brethren, which has swept over this country, the musicians of America can see more clearly than ever how much more independent of Europe our art has become than formerly.

Our orchestras are intact and the announcements of the different symphonic orchestras of New York, Boston, Philadelphia, Chicago, St. Louis and Minneapolis give promise of a season as rich and varied as ever.

The Metropolitan Opera will begin as usual in the middle of November and while the Boston and Chicago Operas have closed their doors, the real reason was not the European war, as I am told, but lack of sufficient financial support during the past years.

Dozens of American teachers whose pupils have been wholly American have returned to the country of their birth, and will, I presume, continue their location here until the war clouds have lifted and they may again return to Europe in order to give these same American pupils the advantage of that mysterious something called "European Art Atmosphere."

Our public has for so many years looked with such humility on everything artistic bearing the European stamp that this Winter, with its enforced isolation, may perhaps bring such people to a realization that we are really able

to draw inspiration from our own home surroundings.

Has there not been too much blare of trumpets and beating of drums from some of these countries as to the special brand of culture and civilization, which they alone claim to be able to give to the world? Is it not time for them to learn a little modesty and, above all, a larger tolerance, respect and understanding of what is done in science, literature and art in other countries and by other races?

To us who see the amalgamation of the races of the world going on here, with such wonderful results before our very eyes, it seems inconceivable that the Teuton should proclaim hatred against the Slav because he is a barbarian and the Slav return in kind by demanding the annihilation of the Teuton. It seems as if for the time being all the fine aspirations of civilization have been crushed by more materialistic powers teaching a doctrine of brute force.

Of what lasting value can a culture be which is reared on the results of such a monstrous and immoral doctrine, and how can huge cannons and millions of soldiers brutalized by constant slaughter and the exercise of so-called "military necessity" become a factor in the refining of the people towards producing a higher civilization? To every thinking artist such a doctrine is untenable and we must fear that the cause of science and art has been damaged and retarded by this insanity now raging through Europe.

Walter Damrosch

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Bargain Priced Opera Flourishes in Germany Now

ALFRED HERTZ arrived last week on the *Ryndam*, which had another famous conductor, Dr. Karl Muck, as a passenger. "When I left Germany to take this steamer," said Mr. Hertz, "all of the German section of the company, with the possible exception of Reiss, had been given their passports, and were making arrangements to come back here for the season. The German Government has been very helpful. If a man was liable for duty, of course he had to join his regiment, and that was all there was to it. But if a man was beyond the age limit or had some slight physical defect which kept him out of the army, everything was done to help him get his passport and permit to leave the country."

Mr. Hertz said that the managers of opera houses in Germany, except Dresden, had heeded the Kaiser's request to lower prices on account of the war and opera was given to thronged houses.

With Mr. Hertz was his bride, formerly Lilly Dorn, the Viennese singer. "I am domestic," confessed the bridegroom, blushing from his bald dome to the roots of his beard, so W. B. Chase reports in the *New York Evening Sun*. The conductor added that he and Mrs. Hertz had hardly registered at the Claridge when he and his wife called a taxi and went house hunting for a New York flat.

Miss Farrar on Way

William J. Guard, who arrived Monday on the *Rochambeau*, said that he had been busy just before he left Paris getting together some of the baggage of the Metropolitan stars. On the ship with him Geraldine Farrar's maid brought him several of her trunks with costumes for the opening performance at the Metropolitan. Miss Farrar, Mr. Guard said, has been in Munich, but had expected to sail on the *Rotterdam* last Saturday.

Following Mr. Guard down the gangway of the *Rochambeau* was a young French refugee named Leon Dieux, whom the Metropolitan press representative had taken under his protection in Paris. When Mr. Guard went to his office at the opera house there was an exchange of Gallic enthusiasm as Mr. Guard introduced the young French war refugee to his *Fidus Achates*, Alphonse Eysottier, who is a familiar figure to

Teacher's Co-operation Native Composer's Need

BY

Arthur Foote



Arthur Foote

Brookline, Mass., Oct. 2.

The only thing that would appeal to me in connection with the influence of the situation in Europe on our musical affairs here would be the expectation of seeing a fair amount of interest in compositions by our own people on the part of our own teachers and concert

players and singers—and is that expectation justified?

What is most needed is such interest on the part of teachers.

visitors at Mr. Guard's sanctum. Alphonse is a French subject and has been trying to enlist, but when he left Paris earlier this Fall the army surgeons wouldn't pass him as a soldier. He still reports every two weeks to his government's agents in New York and declares it's "farewell to America" the day they send him to the front. Alphonse welcomed as a "war veteran" the newcomer, Leon Dieux, who is a typical Paris gamin.

"You should have seen that boy go to Havre with the grand opera company's baggage," exclaimed Mr. Guard. "Leon got through where I myself couldn't have managed, and he not only located and sent aboard ship four most important trunks of Miss Farrar's, which were missing, but—what is more remarkable—he was back safely in Paris in four days."

Metropolitan Company to Give Nine Performances in Philadelphia

A limited season of grand opera for Philadelphia was announced October 8 by E. T. Stotesbury, president of the Metropolitan Opera House Company of that city. It will consist of a subscription series of nine Tuesday evening performances by the Metropolitan Opera Company of New York, the opening date being November 24.

A WELCOME FOR TEACHERS DRIVEN HERE BY WAR



George W. Chadwick

George W. Chadwick Advises Them to Avoid Over-Crowded Centers and Establish Themselves in Smaller Towns of West and South, Where They Are Much Needed

By GEORGE W. CHADWICK

[Famous American Composer and Director of New England Conservatory of Music]

IT is inevitable that such a world calamity as the present war in Europe should seriously affect artists and musicians, as well as other classes of society. A nation which is at war, whether offensive or defensive, has little time to devote to the study or practice of the fine arts. Therefore it is quite natural that European virtuosi, players, singers, dancers, and especially teachers, who are not obliged to serve in the army should turn their faces more than ever toward America.

In addition to this, the noble army of American students in Europe, dismayed by the local conditions, are returning to this country, more loyal than ever to their former teachers and glad to take up their work again in a country where an artist, whether he be German, French or English, is respected for himself without regard to his nationality. And if the experience of these returning students has convinced them, as well it

may, that Europe was not necessary for their education, this dreadful war will not have been an unmixed calamity.

If these worthy European teachers who are now looking to us for a livelihood are willing to establish themselves, not in the already overcrowded musical centers of the country, but in the smaller though not less attractive towns of the West and South, where they are much needed, they may be sure of a warm American welcome and of ultimate success.

But they must not expect to evangelize this country or to begin where everyone has left off. This country is big enough and good enough for any foreign teacher who can adapt himself to its condition. So let us make them welcome and give them all our comfort and sympathy. We may be sure it will be returned to us with interest.

G. W. Chadwick

PUBLIC TO BLAME FOR BLIND WORSHIP OF EUROPEAN FETISH

Eminent American Pianist Hurls Indictment Against Our Music Lovers for Accepting Artists with Foreign Label Irrespective of Whether or Not They Have Merit

BY

Fannie Bloomfield Zeisler

IN the month of March, 1912, I began to talk and write on a subject to which Mr. John C. Freund has given the terse and significant title, "The Musical Independence of America," and for which he has fought so ardently and enthusiastically. There are several phases of this campaign, most of which have been thoroughly aired, such as the attitude of the managers, newspapers, students, publishers and orchestras. But we have left an important factor almost entirely out of our discussions—the public. While we have paid our respects—more or less—to the first-named classes, we have not devoted enough attention to the part that the public plays in this much-debated injustice against American art. It is, after all, the public that is driving our students abroad.

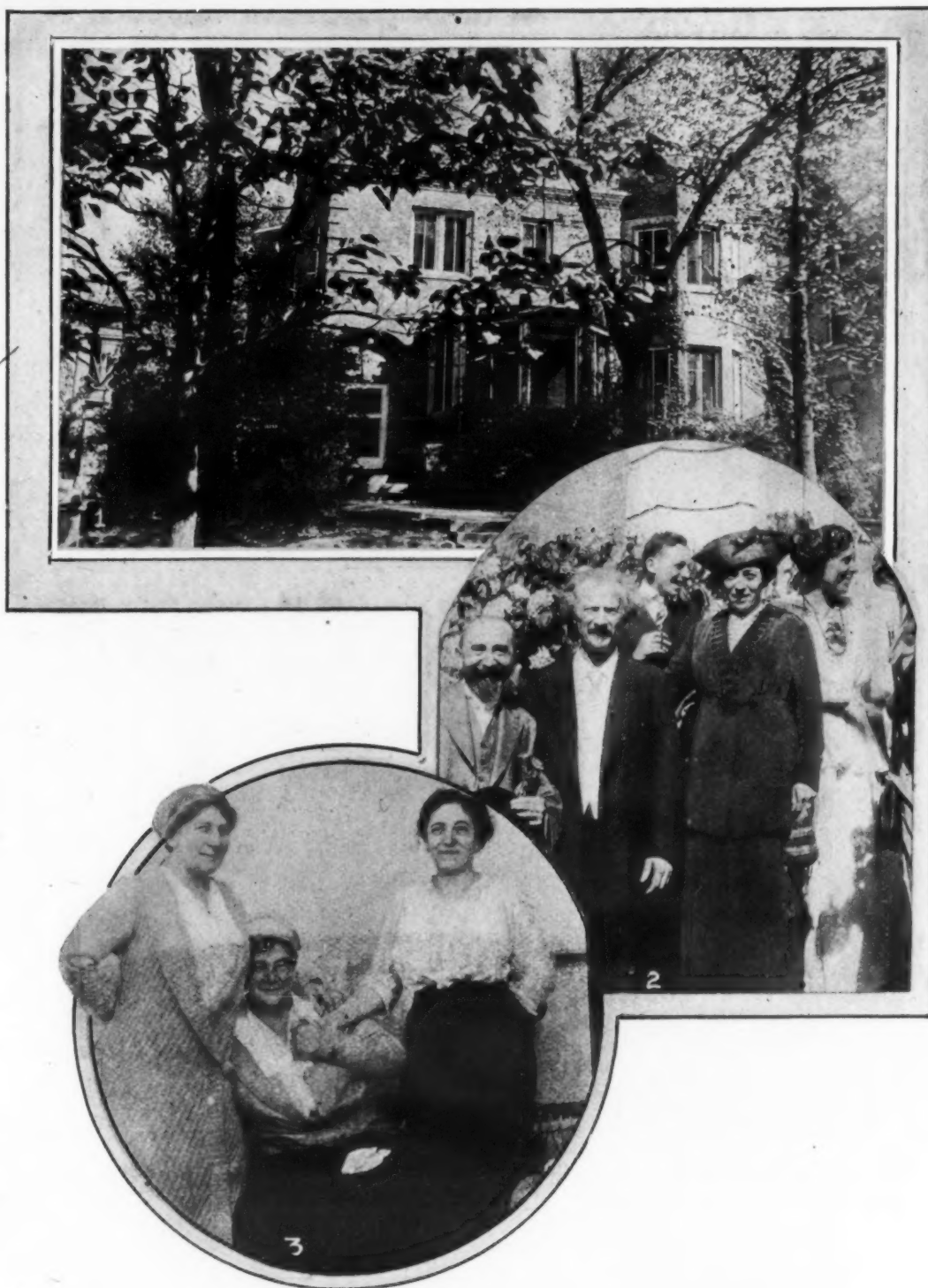
Just so surely as an article is home-made, the dear public turns up its nose at it, unless the American product after being finished goes to Europe to get the stamp of foreign approval. This is true not only of art, but of many of our other products such as wine, watches, wall-paper and what not. God knows that at this time I do not feel like robbing Europe of any of its assets. I am heartbroken over the terrible tragedy enacting itself while I am writing, and my constant player is that it all may be ended soon without the complete humiliation of anyone involved, so please understand that what I may say here is not *against* Europe, but *for* America. It is about time for Mr. Freund to begin a propaganda for the education of our public. Let him enlist the co-operation of his colleagues, our orchestras, managers, publishers and musical societies in an effort to educate the public up to an impartial attitude towards our native talent.

Better in Opera Field

Matters have been improving a little, particularly in the operatic field where the glorious voices of our singers, more particularly those of the gentler sex, have so impressed themselves on the world of music that there is now occasionally a chance for an American singer to procure an engagement at one of our great opera houses without having first sung in Europe. It is true, of course, that until recently we could offer our singers no field for their talents except in musical comedy. But some of the greatest singers in Europe began their careers on the comic-opera stage, which gave them the necessary foot-light experience without straining their young talent too much either vocally or intellectually.

Formerly there was not the goal of grand opera to look forward to in this country after such experience and so our best singers were forced to go abroad for operatic engagements, but—*nous avons changé tout cela*. In several of our large cities we have the finest opera performances given anywhere in the world, and there can be no higher ambition for a young singer than to become a member of one of these organizations. In the course of a few years I am sure all the larger cities of America will have their own opera houses or arrange for seasons of opera by the companies of the metropolitan cities.

But as to other fields than the opera, there is and has been for some time past no excuse for the prevailing prejudice against our own artists. The fact that fifty years ago, or even later than that, we could not point to accomplishments that would bear comparison with those of the older communities, is no criterion for present day conditions.



Mme. Fannie Bloomfield Zeisler, Eminent American Pianist, and Scenes and Personages Associated with Her. No. 1—Mme. Zeisler's Home in Chicago. No. 2—At Paderewski's Summer Villa, Morges, Switzerland. Left to Right: Dr. Sigmund Zeisler, the Pianist's Husband; Ignace Paderewski, Paul Zeisler, Mme. Zeisler and Her Niece. No. 3—On the "Rotterdam." Left to Right: Mme. Johanna Gadske, Mme. Schumann-Heink and Mme. Zeisler

America is used to doing things rather more swiftly than they are done elsewhere and so our artistic growth has been incredibly rapid, but, to our shame be it said, we are almost the only country where the display of disloyalty and lack of sympathy towards its home talent is so flagrant.

Even the native singers whom we do engage would probably have had no chance if our public had not learned that there is hardly a European opera house

that does not draw upon American talent for leading parts.

Crux of Situation

Why is it that out of the multitude of sterling American pianists, violinists, concert singers, etc., so few can get first-class engagements by our musical clubs and symphony orchestras, while European mediocrities in plenty only need to announce their coming to get these coveted engagements at wholesale? We

GUARANTORS SOUGHT FOR CENTURY OPERA

Public Asked to Raise Fund That Will Insure Permanency of Company

Whether or not the Century Opera Company will return to New York for the second half of its season may depend upon the public response to an appeal for a \$50,000 guarantee fund sent out by the committee on popular opera of the City Club, of which Edward A. Baird, president of the Century Company, is chairman.

The Century Company, as already announced, will go to Chicago on November 23, and later to Philadelphia and Boston. It was originally intended to return to New York thereafter for a ten weeks' season, but this now depends upon the amount contributed to the fund which is being raised.

A circular letter setting forth the sit-

uation has been sent out by the committee. It reads, in part, as follows:

"The Century Opera fulfills a worthy and important cultural and public-spirited function in the community by fostering opera in English, giving employment to American artists and enabling masses of music-loving people who cannot afford to pay grand opera prices to listen to the great works of operatic art and undergo their stimulating and uplifting influence. In pursuance of its aim to be also an educational institution for students of music, it sells students' tickets at half price, a privilege also extended to the pupils in the public schools; it has furthermore opened operatic classes which from the start have been very largely attended and for which applications for admission have now been received vastly in excess of their present capacity. The experiment of giving opera in English in an artistically worthy manner at prices easily within the reach of the masses of people is being watched with interest the country over.

"The Century Opera may justly claim that within the short space of one year it has amply justified its existence and has demonstrated its title to the support of public-spirited and art-loving citizens.

"The existence of the Century Opera has up to now been made possible by the

Campaign Needed for Educating Public to Recognize Achievements of American Artists and to Realize That They Prove Their Worth Whenever Given the Chance

cannot ask the public to answer this question. But ask any of those in whose hands the making of engagements lies—the managers and committees of these organizations and the concert impresarii—and they will tell you that the audiences demand "foreign talent."

The fact is, however, that when by some rare good fortune an American artist is given a chance to be heard under first-class auspices he almost invariably "makes good." It should be the business of the managers and directing heads of these organizations to make the public realize the worth of American talent by again and again giving a chance to native artists to be heard, and it should be the business of the press, especially the musical press, to hammer it into the public that such and such native artists have proven themselves the equals of the foreign importations.

As regards the composers, we have as good an opportunity of making comparisons between European and American compositions right in Chicago as there can be found anywhere in the world. We have twenty-eight successive weeks of symphony concerts. We hear a multitude of novelties every season. Last Winter we had two purely American programs. Besides this we heard a number of American compositions on other programs of the series. Many of these were received enthusiastically and compared favorably with most of the modern European compositions which we heard during the season. Our orchestra is an exception. Alas, you find the name of an American composer all too rarely on the programs of other symphony orchestras. Educate the public to demand a fair chance for the American composer.

Our Greatest Need

Our greatest need is to educate our public to give a willing ear to the manifestations of American art, and not to turn the cold shoulder to its achievement, while receiving European mediocrity with open arms. The really great European artist will always be warmly welcomed in our hospitable country, but I plead for the many sterling American artists as against second-rate European performers.

I trust that no reader of your paper will fancy that I have any personal interest in this matter. Having won the stamp of foreign approval in five tours of European countries, my case does not figure in this argument. It does not figure for the added reason that the American public has been, if anything, altogether too kind to me. But having achieved the goal of my own ambitions, I am fighting for fair play for the growing generations of American artists.

financial contributions of a very few public-spirited men. To continue in sole reliance on these few men would be neither fair to them nor in accord with the democratic spirit of what aims to be a house of and for the people, nor is it at all certain that these men would go on indefinitely providing the requisite funds. An urgent appeal is, therefore, made herewith to a wider circle of friends of the movement for which the Century Opera stands. You are respectfully invited either to become a stockholder or to join a guarantee fund to meet any deficit which may arise in the season of 1914-15. Stockholders have all the usual rights in the conduct and control of the affairs of the institution and are entitled to dividends, if earned, not exceeding 5 per cent. per annum. Participants in the guarantee fund are not to be called upon until one-third of the share capital shall have been lost. It is hoped that it may not be necessary to call on the guarantors at all, and it is our aim to make the guarantee fund a large one, so that, if any assessment has to be called, the individual contribution requisite may fall lightly on each guarantor. The attendance so far has been better than last year. But it is too early to judge as yet just how the attendance has been affected by the war, and it is deemed advisable to provide against contingencies."

SEES DAWN OF NEW MUSIC ERA IN EUROPEAN CHAOS

Conductor Stransky, of New York Philharmonic, Believes War Will End Period of Experimentation and Spiritual Stagnation

THOSE who know Josef Stransky more than superficially and are consequently acquainted with his geniality and hearty charm of manner will find it no irksome task to submit to President Wilson's admonition to neutrality when they confront the affable conductor of the New York Philharmonic these days—that is, provided their sympathies do not happen to point in a Teutonic direction. For Mr. Stransky, just at present, sees the world through very Germanic spectacles and with all that passionate conviction that inspires almost every living German to brave without fear the pitfalls of logic and—well it is simply impossible to fall out with so warm-hearted and engaging a personality over the "dire combustion and confused events" of the hour. Hence, once receives his earnestly expressed contentions in urbane and neutral silence. And at the first opportunity one changes the subject. To be sure, the worthy conductor may indulge in one or two passing modulations back into the original tonality of his discourse but a word on the Philharmonic, his plans for the season or his collection of paintings quickly effects the desired transition.

It will be recalled that, at the outbreak of the war, Mr. Stransky and his wife were known to be in Marienbad. Instantly the timorous coupled the name of the Philharmonic conductor with those of a host of other musicians whom they deemed fated to engage in the trade of war. The pessimists, in fact, had solemnly given over the Philharmonic season (along with the wonted Boston Symphony, Flonzaley Quartet and Metropolitan Opera activities) even before Liège had fallen in the early days of August; and Mr. Stransky was variously pictured as slaughtering Russians in the rôle of a cavalryman or tending the Austrian wounded in the guise of a physician. All the while he was calmly intrenched in the hospitable fastnesses of Munich, while in far-off Carnegie Hall the good managers of the Philharmonic ate out their hearts in a luxury of woe. The pall of silence oppressed them for more than a month till in a happy movement a message from Germany gave them leisure to breathe freely and to cease considering the need of a substitute.

Meantime Mr. Stransky and his wife were wanting for none of the necessities of life. They left Munich and achieved Berlin. They spent ten profitable days there, whereupon they directed their course to Christiania, and ultimately to Bergen. And from the Norwegian port they set sail for America upon the vessel of which Mrs. Stransky's father is captain. Not only did they accomplish this whole elaborate expedition without any difficulty or molestation whatsoever, but the conductor contrived to bring along the remainder of the superb collection of paintings that he has amassed with the discrimination of a keen connoisseur and which now, in its inspiring entirety transforms his Fifty-ninth Street apartment into a miniature art gallery.

Not Forced to Flee

Now while Mr. Stransky is patriotic he is far from being the unreasoning Chauvinist into which the war has converted many of the most enlightened and habitually broadest minds in Europe today. But there is one point on which he desires to be emphatic—his trip to America was not in the nature of a flight. It was carried out with the complete official sanction of the Austrian government.

"My great object just now," said the conductor very earnestly a few days ago, "is to assure the public that I took no thought of leaving Europe until the chance was freely offered me. The moment I reached Munich I went to see the Austrian consul, desiring to enlist as a physician. You see as I have never served in the army there was no question of actual fighting. But the consul assured me that the government could



Josef Stransky, Conductor New York Philharmonic Orchestra. To the right, with Mrs. Stransky

really make no use of me and that, like many other musicians who volunteered, I should probably be more of a hindrance than a help. 'You conductors have your own armies to command,' urged the consul; 'go, therefore, and command where you belong.' Upon my request he then gave me my passport for America—good until 1917! Yes, I realize that one can do more good in this world by living and faithfully carrying out one's deputed work than by rushing to be slaughtered. But such normal considerations do not obtain under circumstances so unusual as these. The spirit grips one with a force as irresistible as it is difficult to explain. It is the thought that you must be up and doing with the rest. When there is a fire in some part of the city everybody in the neighborhood is impelled to rush to it. The idea of 'being there too' is so strong as to make you forget everything else for the time being."

To-day the passport which helped the Stranskys out of Germany occupies an honorable place in the conductor's desk drawer. The officials at the German border were disposed to question its authenticity until they examined it with a microscope. Then they sent the bearer on his way with their blessing. At present he is enthusiastic at having seen the mountains and fjords of the country of Björnson and Grieg and commends it in preference to Switzerland to the next company of American tourists that goes to Europe—whatever may be the date of their excursion.

Novelties in Prospect

Excepting in one or two instances the war will not militate against the novelties which the Philharmonic is to bring forward this year. These include Erich Korngold's "Sinfonietta," Stravinsky's "Fireworks," Novak's "Slavic Suite," Hinton's "Endymion" Suite, Henry Hadley's "Lucifer," a suite by Stojowski and works by Stahlberg and Laucella—the last two members of the orchestra.

"For present conditions, I think this will suffice," observed Mr. Stransky. "With the whole world in its present emotional upheaval it becomes the mission of art to alleviate and soothe. Sensational or elaborate novelties are there-

fore undesirable. Why should we wish to war on points of art when we are occupied in deploring the war of nations for existence? We shall crave spiritual as well as bodily rest in these disturbed times. How transcendently great Beethoven will seem to us this year!

"Moreover, what was a debated novelty three months ago seems suddenly to have lost its significance. Music must take a fresh start before we shall again have 'novelties' in the truest sense of the term to claim our serious consideration. Musical creation is dead in Europe to-day. And in the present disposition of circumstances, it could mean very little if carried on along the lines it has for some time followed. I firmly believe the conflict is going to stimulate art in wonderful fashion. Precedent justifies this belief. The Thirty Years' War, for example, was followed in Germany by Goethe, Herder, Schiller, Lessing. After the Napoleonic wars we had Beethoven, Schubert, Schumann, Mendelssohn, Wagner, while the war of 1870 had as one of its consequences the rise of a notable school of German painters.

"For some decades we have suffered from spiritual stagnation. Composers have squandered their time in experimentation. They have not voiced great messages. I have felt that in the case of Strauss as I have with many others. After 'Salomé' and 'Elektra' his work has been purely experimental. I heard his 'Joseph' in Paris this Summer; I did not like it at all, though the composer himself, whom I lunched with in Munich, is amply satisfied that he has succeeded handsomely in it. Poor Strauss is greatly upset by the turn matters have taken! You see he had just been made an Officer of the Legion of Honor in Paris. And on top of the necessary re-

Novelties That the Philharmonic Will Offer—Stransky Particularly Hopeful as to New Works by Stravinsky and Erich Korngold

nunciation of this honor comes the loss of large royalties because of the cancellation of English and French performances of 'Salomé' and 'Elektra' that had been scheduled.

The Wonderful Stravinsky

"One work that I heard in Paris went far to offset the disappointment I felt over 'Joseph.' That was Stravinsky's 'Petrouchka.' It is a wonderful thing and I grow more and more amazed when I consider how little attention we have paid Stravinsky in this country. His 'Fireworks' which we shall play is a brilliant piece of workmanship and of great difficulty. But I cannot sufficiently express my wonder and admiration over the Korngold 'Sinfonietta.' The greatness of that boy's work has hitherto been its promise. But the 'Sinfonietta' is no longer an artistic promise. It is a great accomplished fact. Had it been represented to me as the work of Richard Strauss I should unhesitatingly have exclaimed: 'What a masterpiece of pure inspiration!' The splendor of this creation is incredible.

"I have sought in devising the program of our first concert to satisfy my own patriotic instincts as well as simultaneously to do tribute to America. So I have chosen to open the program with the 'New World' Symphony. After that we shall have Strauss's 'Don Juan,' Stravinsky's 'Fireworks' and three Berlioz numbers from the 'Damnation of Faust.' At the second concert I shall do the Third Symphony of Brahms as *pièce de résistance*.

"My orchestra is happily practically intact. Only Mr. Leroy, our first clarinet, is absent. He is doing *gendarme* duty in the South of France, in no danger of bodily harm. But I have been able to replace him with Mr. Chiaffarelli, formerly first clarinet of the Chicago Opera. I have often admired his work and when I returned I found that Mr. Leifels had already engaged him for me. Mr. Kramer, our concertmaster, and Mr. Parme, our bass-clarinet, will not be lost to us as they are now on their way over. No orchestra in America has fared more fortunately than the Philharmonic in respect to the integrity of its personnel."

H. F. P.

3,000 American Students Penniless in Berlin, Says Carolyn Cone

MILWAUKEE, WIS., Oct. 10.—Carolyn Cone, the Milwaukee pianist, reached home October 6 after a nine months' stay in Europe, which was cut short by the war. Miss Cone, who is only eighteen years old, was engaged in a concert and recital tour of Central Europe when war was declared and because of the excellent treatment accorded her by the Germans in Berlin was in no haste to leave, sailing from Rotterdam on September 19. "Three thousand American students of art and music are penniless in Berlin as the result of the discontinuance of mail service with America," said Miss Cone, "but all are being cared for gratis by the Germans."

Miss Cone leaves for New York late this week to fulfill some concert engagements. She will appear in Milwaukee early in 1915 with the Chicago Symphony Orchestra. M. N. S.

"Madama Butterfly" Graphically Explained in Hubbard "Opera Talk"

W. H. Hubbard gave the second of his series of "Opera Talks" last Sunday at the Century Opera House. His subject was Puccini's "Madama Butterfly." The lecturer held his audience enchanted and limned the course of John Luther Long's drama in masterly fashion. Floyd M. Baxter lent capable aid with piano illustrations. He shared with Mr. Hubbard the prolonged applause of a very large number of auditors.

Myrna Sharlow, the brilliant young soprano, has gone to Louisville, Ky., to rest for a few weeks at the home of her uncle, Milton H. Smith, president of the Louisville & Nashville Railroad. Miss Sharlow will commence her concert work in the early part of November.

METROPOLITAN'S RESOURCES UNIMPAIRED BY WAR

Alone Among World's Cities, New York Will Be Privileged This Winter to Hear Opera of the Highest Order and of International Scope—Season Opens November 16, Probably with "Carmen"—Borodin's "Prince Igor" and Giordano's "Madame Sans-Gêne" Principal Novelties—Important Revivals Scheduled—Personnel of Company Changed in but Two or Three Particulars

NEW YORK will do reverence to its purveyors of operatic entertainment this year with an inward warmth and a fullness of emotion considerably more meaningful than even its habitual enthusiasm. For it will welcome them not only as artists who are part and parcel of the life of the community but as esteemed friends saved, perhaps, from deadly peril. Coupled with this will be the proud consciousness of the fact that New York for some time to come will be the only city in the world privileged to hear opera of the very highest order as regards interpretation, and of international scope, inasmuch as the European war has left the munificent artistic resources of the Metropolitan Opera House practically unimpaired in every particular.

Gratitude over this happy state of affairs is superlatively keen because of the doubts and fears concerning the very possibility of a local opera season during the first weeks of the disturbance. It was only when the word went forth that a number of the best-loved members of the company were on the firing line, that others would presently be led to slaughter and that a large percentage of the remainder would be forcibly detained in their native countries for this purpose or that, that the public fully realized how very much its opera meant and what an aching void its absence would make in the accustomed order of things.

In the course of time, matters began to assume a cheerier prospect. Artists whom rumor had already killed or else placed in the thickest of the fray were revived in safe quarters by counter rumors. Those of the Metropolitan directors who were accessible further encouraged the pessimistically inclined by professing their certainty that the company could pursue operations as usual, provided Italy did not enter the conflict. Italy wavered very uncertainly for a time, and the Chicago, Philadelphia and Boston seasons were renounced. But with the advent of October and the continued neutrality of Italy, the dismal prospect of a winter unglorified by opera vanished into thin air. Not only was German opera fully assured (which, for a time had hung in the balance because of the rumored absence of some German artists), but it also became known that not more than two or three singers would be held abroad and unable to fulfill their obligations.

As has already been reported in MUSICAL AMERICA Director Gatti-Casazza and the major part of the company sail for New York on a specially chartered vessel leaving Genoa in time to bring them here towards the end of the present month. Hence the Metropolitan will be enabled to open on November 16, as planned.

If in these prefatory remarks no allusion has been made to the Century Opera House it is because that institution will not figure as prominently in the musical life of New York as it did last year. The decision has now been reached to terminate its present activities in this city on November 21, thereafter sending it to fill the operatic gap in Chicago and, very likely, Boston, though there is some talk of a return engagement in New York next Spring. Since its opening last month the house has put forward representations in all respects superior to those of last year and has introduced several interesting singers to New York audiences. During the remaining weeks of its local activity the operas to be heard include "Madama Butterfly," "Jewels of the Madonna," "Tales of Hoffmann" and "Aida."

"Carmen" Probable Opening Attraction

At the present writing the customary prospectus detailing the vital facts of the



Metropolitan Opera House and Three of Its Administrative Officers—Above, Otto H. Kahn, Chairman of the Board of Directors; Center, Giulio Gatti-Casazza, General Manager, and, Right, John Brown, Business Comptroller

impending season has not been issued by the Metropolitan, owing to the enforced delay in the return from Europe of W. J. Guard, press representative of the house. The succeeding statements have therefore been based largely upon the interview given out by Mr. Gatti-Casazza shortly before his departure for Europe last April, as well as such news as has come from abroad in the interim. In most respects these statistics are confirmed by the latest obtainable information.



William J. Guard, Press Representative, Metropolitan Opera Company. A Paris Snapshot

It seems tolerably certain that the long-awaited and much-deferred revival of "Carmen," under the leadership of Mr. Toscanini and with the leading rôles in the hands of Geraldine Farrar, Bori, Caruso and Amato, will serve as opening attraction. Great things are expected of the revival of this greatest of French operas which has been so unaccountably overlooked at the Metropolitan for so long. Other resuscitations are to be Weber's "Euryanthe," Mozart's "Figaro," Beethoven's "Fidelio," Saint-Saëns's "Samson and Delilah" and Verdi's "Falstaff." "Euryanthe" and "Fidelio" are assured and "Falstaff" may also be regarded as a certainty. Its performance, scheduled for last season was postponed because of the immense amount of time and energy expended upon the five novelties of the season. True music lovers will rejoice greatly in the reappearance of "Euryanthe," "Fidelio" and "Figaro"—masterpieces which should be in the working repertoire of such a house as the Metropolitan whether they prove box office benefactors or not. Another rumored revival, which will have practically the properties of a genuine novelty is Goetz's "Der Widerspanstigen Zähmung" ("The Taming of the Shrew").

Novelties Few

Of full-fledged novelties the approaching season does not hold out promises as elaborate as last year. It seems reasonable to believe that Giordano's long promised "Madame Sans-Gêne" is at length ready and will be given an early production with Miss Farrar in the title rôle—unless the war prevents in any way the importation of costumes and scenic accessories. On the other hand rumors from sources worthy of credence have it that the score is not yet entirely completed. Still unfinished, too, are Debussy's "Devil in the Belfry" and "Fall of the House of Usher," the ac-

quisition of the rights to which the Metropolitan has been affirming and reaffirming with such amusing persistency, year after year, nor does it seem likely that the present disturbances in France will afford Debussy much leisure to put an end to them for some time to come.

In consequence of the overwhelming triumph of "Boris Godounow" surprise has frequently been expressed over the neglect of the management further to represent the Russian element in the repertoire. For some time it was declared that no work of the caliber of "Boris" was to be had, but it is now announced that Borodin's "Prince Igor," which was successfully given in London last Spring, will afford further impetus to Muscovite interests. The opera was not finished by Borodin, but by Rimsky-Korsakoff, who worked so valiantly in behalf of Moussorgsky. The lovely "Prince Igor" dances have already been made familiar to New York concertgoers by Kurt Schinder.

Whether or not an American opera is to be given, and if so, by what composer, cannot be said at this juncture. But as it has been the custom of Mr. Gatti to offer a native work for the past five years it seems safe to assume that such a novelty will be forthcoming.

Wagner Productions Assured

The standard repertoire will remain as it has been and those who entertained fears in regard to the Wagner dramas can set their anxiety at rest. The singers who have come to be regarded as indispensable for the welfare of Wagner in New York will all be available, including Otto Goritz and Albert Reiss—the latter having just been released from a six-week's incarceration as a French prisoner of war, according to an announcement made last week by the French ambassador in Washington.

Before the outbreak of war it was made known that the new singers engaged were Melanie Kurt, a dramatic

[Continued on page 6]

METROPOLITAN'S RESOURCES UNIMPAIRED BY WAR

[Continued from page 5]

soprano of the Berlin Opera, who was to undertake the difficult task of replacing Mme. Fremstad; Elizabeth Puritz-Schumann, who would come from Hamburg to sing the light soprano parts formerly assumed by Bella Alten; Mabel Garrison, a young and highly gifted American soprano, who created a splendid impression at a Sunday night concert last season; Alfred Piccaver, an American lyric tenor and Arthur Middleton, the bass-baritone, well-known in concert fields.

Except for Leon Rothier, the French basso, who is reported fighting, and Dinh Gilly, who is still held as a prisoner of war, the personnel of the company promises to be as follows:

Sopranos—Frances Alda, Lucrezia Bori, Anna Case, Louise Cox, Vera Curtis, Emmy Destinn, Geraldine Farrar, Rita Forna, Johanna Gadske, Frieda Hempel, Marie Rapold, Leonora Sparkes, Rosina Van Dyck.

Mezzo-Sopranos and Contraltos—Mariska Aldrich, Emma Bornigga, Sophie Braslau, Maria Duchêne, Louis Homer, Helen Mapleson, Marie Mattfeld, Margarete Matzenauer, Margarete Ober, Lila Robeson.

Tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Rudolf Berger, Enrico Caruso, Edoardo Ferrari-Fontana, Riccardo Martin, Giovanni Martinelli, Albert Reiss, Jacques Urlus.

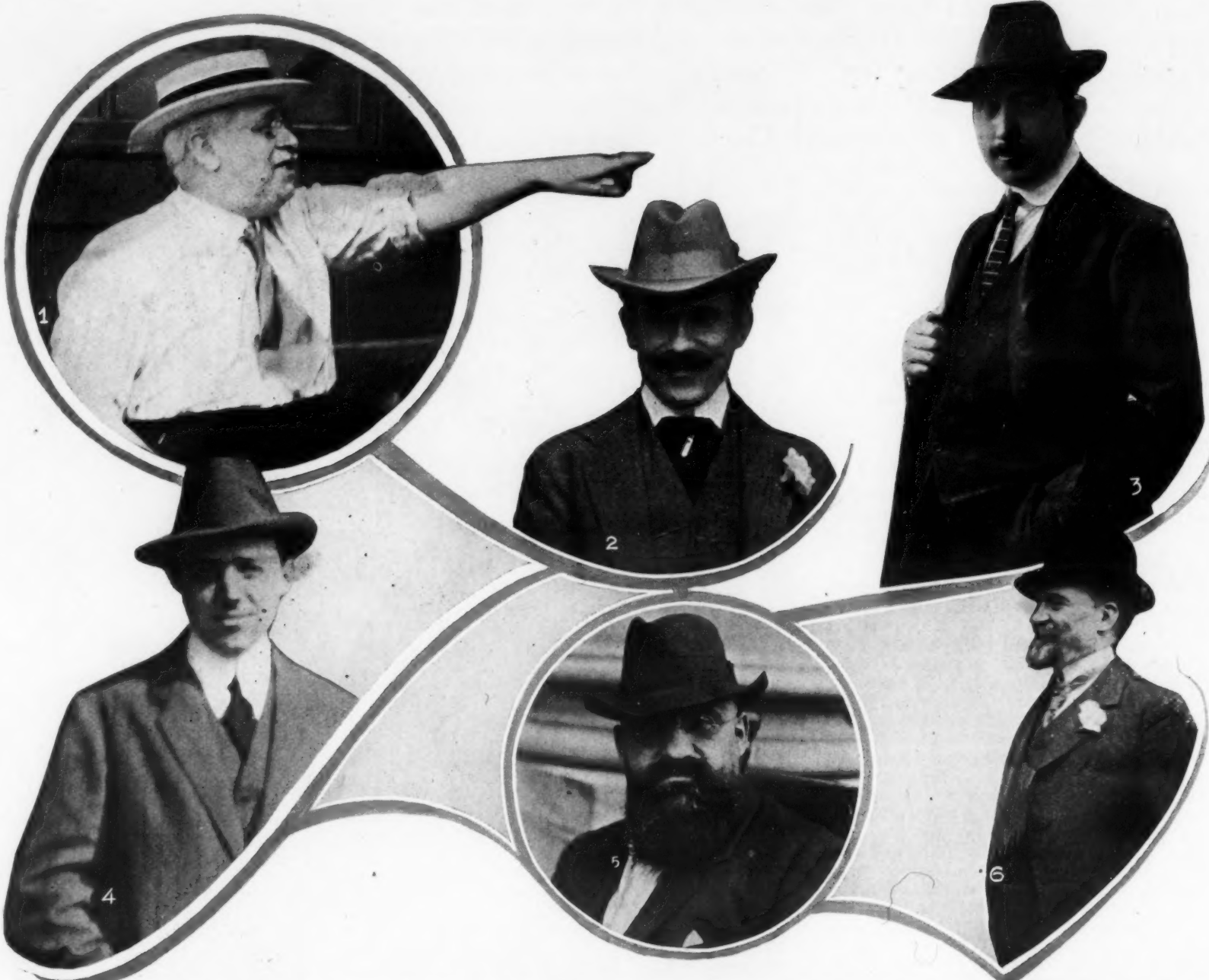
Baritones—Pasquale Amato, Bernard Begué, Otto Goritz, Robert Leonhardt, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Hermann Weil.

Basses—Paolo Ananian, Carl Braun, Adamo Didur, Marcel Reiner, Giulio Rossi, Basil Ruysdael, Andres De Seguro, Herbert Witherspoon.

Conductors Toscanini, Hertz and Polacco will be on duty as in the past. Mr. Hertz is already in America and the others will probably arrive with the main body of singers. The season will last twenty-three weeks, during which will be given the usual series of popular-priced Saturday evening performances as well as the frequent Thursday matinees, which of recent years have come into strong vogue. H. F. P.

Death of Arthur Weld

Arthur Cyril Gordon Weld, composer and conductor, died suddenly from heart failure, October 11, near West Point, while on an automobile trip, in company with James K. Hackett.



Some of the Men Prominent in the Direction of the Metropolitan Opera Company. No. 1—Edward Siedle, Technical Director. No. 2—Arturo Toscanini, Conductor. No. 3—Giorgio Polacco, Conductor. No. 4—F. C. Coppicus, General Secretary. No. 5—Alfred Hertz, Conductor. No. 6—Jules Speck, Stage Manager

METROPOLITAN UNRAVELS REMAINING DIFFICULTIES IN WAY OF OPERA SEASON

Release Gained for Albert Reiss, Held as Prisoner of War—Alda, Hertz, Amato, Seguro, and Guard Reach This Country—Others Sail on English Ship, "Canopic," October 15

WHATEVER assurance was needed that the Metropolitan Opera Company would be able to present its season's schedule unhampered by the war was provided with the occurrences of the past week. Chief among these was the arrival in America of several important Metropolitan personages, such as Alfred Hertz, one of the leading conductors; William J. Guard, the press representative, and some valuable singers, including Frances Alda, wife of General Manager Gatti-Casazza; Pasquale Amato and Andres de Seguro.

Equally momentous was the receipt of information at the opera house, through the French Ambassador at Washington, to the effect that Albert Reiss (well-nigh indispensable to the German section of the company), who had been held in France as a prisoner of war, has now been released in order that he may fill his Metropolitan contract and will be allowed to proceed to America. Mr. Reiss, whose wife is a Frenchwoman, remained in Paris after war was declared and was arrested as a political prisoner and removed to the prison at Bordeaux. With Mr. Reiss's return assured, the only member of the company still in doubt is said to be Dinh Gilly, who has been a political prisoner at Prague.

Vocal Ability in Wartime

It was aboard a small craft, the *Duca di Genova*, that Mr. Amato and Mme.

Alda made their return to America. Mr. Amato related an incident which showed what practical use an opera star may make of his voice in wartime. As recorded by the New York *Tribune*, the noted baritone's experience was substantially this:

"Before starting for this country I had some business to attend to in Trieste. My lawyer urged me that it was important, so I crossed the border into Austria on September 11. I had bought some Italian newspapers and read them on the train. When I got to Trieste I put the papers into my traveling bag and forgot about them.

"My business in Trieste ended, I started again for Italy, but at the border station of Cormons a squad of Austrian soldiers came through the train and scrutinized most of the travelers. Somehow they singled me out for particular inquisition and insisted on searching my baggage. All went well until they turned up the Italian newspapers.

Taken for Spy

"I was taken out of the train and immediately put under arrest as an Italian spy in the service of the Allies. I explained to the colonel before whom I was brought that I was an Italian, a singer by profession; that I had sung at the Metropolitan here and was about to return to America. He didn't believe a word of it. Italian newspapers were found in my baggage. I had been heard speaking English on the train, and what more proof did the colonel need that I was a spy?

"I was detained half a day and explanations were useless. Personal pa-

pers, letters and other means of identification which I offered to prove that I was Amato were of little avail, for, as the colonel explained, a good spy would have all those things in his possession.

"At length, however, one of the

when a favorable answer came, he ordered my release.

"They gave me twenty-four hours in which to get out of Austria, and it took me just ten minutes to make my exit over the border."

Operatic "Noah's Ark"

Mme. Alda said that Mr. Gatti, Caruso and the majority of the opera company, numbering about seventy, were sailing on the White Star liner *Canopic* from Naples on October 15 and will arrive in New York about October 28.

It was not likely that Italy would go to war, Mme. Alda said, but Caruso and the other artists considered it was best to travel on a British steamship to New York to avoid any chance of being delayed. The *Canopic* usually operates between Boston and the Italian ports, but this voyage she will come to New York to land the Metropolitan Opera Company.



A Marital "Double Entente": Albert Reiss, the German Tenor, and His French Wife

guards questioned me about singing. To prove my words I sang a part of the Prologue to 'Pagliacci.' He left me, and soon returned with orders to bring me again before the colonel.

"This time the colonel was ready to listen to my singing. I sang several arias from 'Carmen' and 'Aida,' and I thought surely I would be released, but the colonel declared that even a spy might sing well. He asked me, however, if I knew any one in Trieste who could vouch for me, and I gave him the name of my lawyer. He said he would telegraph at once, and within three hours,

Felix Schreiber, Conductor, Slain in Fighting for Germany

A dispatch from Berlin via London to the New York *Sun*, dated September 26, says: A manifestation of the irony of fate is seen in the death of Dr. Felix Schreiber, one of Germany's foremost orchestra leaders, who died in the fighting in France not far from Paris. Dr. Schreiber was a lieutenant of reserve in the First Bavarian Field Artillery Regiment. Only a few months ago he was directing the rehearsal of the Wagnerian operas, in particular of "Parsifal" and "Die Meistersinger," in the Théâtre des Champs Elysées in Paris. Dr. Schreiber was only thirty-seven years old.

Rumors that Oscar Hammerstein's Lexington Opera House was to pass out of his hands and go under the direction of the Boston Opera Company were set at rest this week in the announcement by Mr. Hammerstein that the injunction obtained by the Metropolitan prevented any such use of the new institution. Hence the present policy of moving pictures and operatic numbers will be continued.

AMERICAN WOMAN WHOSE MUSICAL MESSAGE THRILLED GERMANY

Shipboard Glimpses of Mrs. H. A. Beach, Who Won Recognition Abroad Both as Composer and Interpreter of Her Own Works

BY CLARE P. PEELER



WE were follow-travelers, Mrs. Beach and I, on the "Creeping Cretic," as her passengers tenderly named the Atlantic liner that was taking a boatload of impatient Americans back to home and safety. Our acquaintance dated from a wonderful sunset and our friendship from the minute we discovered that we felt alike about the war. It was a privilege anyone would appreciate, to meet and enjoy the conversation of one whose talent and hard work have raised her to a high level among musicians; but it was also a delight to know her as a charming woman, whose keen and well-balanced intellect never chilled her splendid sympathy for all things good and beautiful.

It has been fourteen years since Mrs. Beach played her piano concerto with the Boston Symphony Orchestra. What was then a notable achievement she has since distanced many a time. Her masses, her oratorios, her songs, each as they appeared, added to her reputation, and her remarkable ability as pianist apparently developed side by side with her equally wonderful talent as composer. Then there came great sorrow into her life and with it an enforced pause in the work.

Sorrow Halts Career

"I have been abroad three years," she said, "and the first year was one of almost entire rest. After the deaths of my husband and mother, one blow following the other so soon, it seemed to me as though I could not work, at least in public. Even in private to hear the music I adored wrung my heart for a while. Then, almost mechanically I began working again. In October, 1912, my violin sonata was given most successfully in Dresden and at Breslau; in January, 1913, in Munich. My violin quartet was performed by the Münchener Quartet, the members of which were perfectly delighted with it. They would like, they said, to give it all over Germany. Last Winter I brought out my piano concerto, playing it with the Berlin Philharmonic, and also played it at Hamburg and Leipzig. At the two last named concerts they played also my Symphony in E Minor, the same one which has been given by the Theodore Thomas and by the Boston Symphony Orchestra. So you see I was back in harness once more."

Musical Reminiscences

Just then Mr. Paul Draper, a young concert singer and pianist, strolled up to join us and the talk veered to some performances they had both heard in Munich—some wonderful singing by Mrs. Beach's valued friend, Marcella Craft, and then we talked of Beethoven and some never-to-be-forgotten performances of "Fidelio"; of Claire Dux and her remarkable singing in "The Magic Flute" this season; of some Dresden favorites, alas! fallen in the war—and then once more of the beloved Beethoven. "Modern music demands the modern orchestra," said Mrs. Beach, "and it is most fascinating beyond words to work along those lines—but when one thinks of Beethoven, and what he accomplished with his comparatively few instruments!"

Mr. David Mannes had once told me that his most revered musicians were Beethoven, Brahms and Bach, I remarked and Mrs. Beach caught up the last name.

"Ah, Bach!" she exclaimed. "I don't mind calling him my idol of idols among composers. And his day is not even yet fully come. Do you remember how Chopin used to play nothing but Bach for a whole day before he gave a piano recital?"

"Harold Bauer does that," interpolated Mr. Draper.

"Some time I believe the day is coming when I shall play nothing else but Bach," she went on. "What he has said musically cannot be repeated."

A little more chat, some stories, and Mr. Draper left us while we continued our talk. I asked Mrs. Beach whether she had spent her time entirely in her well-beloved Germany.

Italy Stimulates Composers

"No," she returned. "I spent two months in Italy just for the colorful atmosphere of it and I was composing nearly the entire time. Even though I was supposed to be resting, I couldn't help it; it's in the air somehow. I saw a good deal of Sgambati, and had some beautiful times at his house. One evening I was playing for him and his wife and he entreated me to play some of my own work. So finally I did, and he said some things charming to hear. 'Now,' I said, 'I'll play you something I wish I had written'—and I did that wonderful nocturne of his. You know it, don't you? He was so pleased and his wife simply came over and kissed me. I am going to play the nocturne to-night at the ship's concert."

"Those two months in Italy were part of a time when I couldn't help writing music," Mrs. Beach went on, musingly. "After I got back to Germany I went right on with it. So I completed my new works I told you of; did two new songs for Schumann-Heink, wrote a song for George Hamlin—he is doing splendid work in concert; wrote two for Kitty Cheatham, one for my dear friend Marcella Craft (we were to have come back together, you know) and finished my hymn for the Panama Exposition. Then came this most horrible war, and the zest for everything left me."

Help for American Students

"Although the Germans were so wonderful, so self-controlled, so perfectly devoted to their Fatherland ideal, that noisy demonstrations of grief were impossible, one felt the pain of it all unceasingly. I thought of turning my house into a Red Cross center, but decided it was much better just to do what I could to help and advise my friends among the American students in Munich, who are most numerous. Many were the puzzles that were brought to me at that terrible time for solution. Those girls are so hard working, so splendid," she said. "Many of them have very small allowances, but they live so economically

To the
BROWNING SOCIETY of BOSTON.

The Year's at the Spring.

Music by
Mrs. H. H. A. BEACH,
Op. 44, No. 1.

Allegro di molto.

The year's at the And day's at the

PIANO. *p*

morn; sev - en; The

cresc.

a tempo

le's dew - pear

Mrs. H. H. A. Beach, American Composer, and a Fragment of Her Most Famous Song, "The Year's at the Spring"

and work so energetically that it is simply wonderful."

"Then you don't think there is so much danger to them from the so-called foreign atmosphere?"

"Not at all," Mrs. Beach said, emphatically. "In the first place, many of them live in pensions for girl students only, work all the time, and amuse themselves very little. Secondly, things in Munich, for instance, are so arranged that there is no menace or very little for the people who are anxious to avoid it. You can be perfectly free from annoyance if you keep among your own class of people. Then, in the third place, the concert stage is not the theatrical stage; the former is free from some of the influences which are said to exist in some of the European opera houses."

Most Critical Audiences

She smiled as she added, "It would, indeed, be a very foolish person who would attempt to conquer a Berlin, Munich, Leipzig or Dresden concert audience by anything in the world except good work. I felt that when I faced them all in turn. Nowhere in the world are there more critical audiences—nowhere audiences more generous with their applause when you have won them. You can't imagine how delighted I was, then, to win their approval."

"Then you didn't find any prejudice existing in Germany towards Americans as such?" I asked.

"Nothing of that sort was ever shown towards me," she returned. "The critics were wonderfully kind. It was a case of 'What can you do?' and then instant commendation for what they considered good work."

"I wish you would tell me something of the inception of your song 'The Year's at the Spring,'" I said. "It has always interested me to know just how that came to be written."

"It was rather strange," Mrs. Beach began. "You see, the Boston Browning Society were going to celebrate Browning's birthday, and they asked me to write a setting for Pippa's song in 'Pippa Passes.' Well, I was tremendously busy at the time, preparing to play one of my works with the Kneisel Quartet, among other things, so some weeks passed before I could get around to it. I was on the train going down to New York, only a few days from the time when I promised the music, and the theme of it came to me there. I had no writing materials with me, and so I went

Her Most Famous Song, "The Year's at the Spring," Composed on Train Journey—May Write an Opera for Marcella Craft Some Day

over and over it in my mind—learned my own composition by heart, so to speak, and as soon as I got to New York wrote it down in twenty minutes. That, practically unchanged, was the song I gave them."

"I don't suppose any song ever enjoyed more widespread popularity among cultivated people," I said.

Tribute from Browning's Son

"It has been liked," she admitted modestly. "Among all the commendation I received for it, that of the poet's son I perhaps value most. The younger Robert Browning told a friend: 'Mrs. Beach's setting is not a song—it is a marriage of words and music.' Yes, I am very happy to have done that piece of work."

"Shall you ever write operas?" I asked.

Her face lit up. It is a most expressive one, by the way, and her blue eyes talk out of it very winningly.

"How did you know about that?" she smiled. "If you looked among all that manuscript in my trunk in the hold, it's quite possible you might find some beginnings along that line. I want very much to write an opera some day and hear Miss Craft sing in it. That would be work worth while."

"But you are going to play a good deal this Winter?"

"I am booked for at least thirty concerts after January first," Mrs. Beach said. "My manager wanted me to arrange for fifty, but I want to accomplish so much else that there is not enough time in one day now for all I have planned. On my concert tour I shall go all the way to the Pacific Coast, for I am most anxious to see that beautiful American country. My heart aches to leave Germany and all my friends there in such awful distress, but I love my own land well, and shall be glad to be in it again. If I only knew about some of my European friends—Mme. Carreño, for instance—who I fear may be in danger. It rends my heart to think of what they are all suffering."

When she spoke thus one knew what her charm was. It was the sympathy, the big loving kindness of her, going out far beyond her own immediate concerns, and revealing her not only as a noted composer, but as a kindly and charming woman.

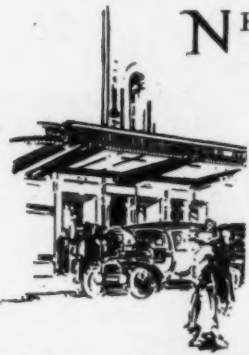
Concert Debuts at Century

In the Century Opera concert of last Sunday Helen Stanley and Augusta Lenska made their first appearances in these events. Miss Stanley gave proof of her distinct gifts as a concert singer, delivering *Lia's* aria from Debussy's "L'Infant Prodigue" with splendid artistic grasp, and delighting the hearers with her added "That's the World in June" of Charles Gilbert Spross and Landon Ronald's "Down in the Forest." Miss Lenska won a recall with the Franz "Im Herbst," sung in English. Thomas Chalmers, a warm favorite, supplemented his "Dio Possente" with "Leezie Lindsay" and Homer's "Uncle Rome." High was the enthusiasm for Orville Harrold's "Ridi Pagliaccio" and "La donna è mobile," and Alfred Kaufman added "Tiefen Neller" to his spirited Catalogue Aria from "Don Giovanni." Hardy Williamson, Elizabeth Campbell, Hugo Riesenfeld, Alexander Smallens and Josef Pasternack also contributed to the success of the program. K. S. C.

Arthur Hinton's Trio, for piano, violin and cello, will have its first hearing in this country at the concert of the Adele Margulies Trio in Aeolian Hall, New York, November 18. A piano quintet by the noted English composer was given with much success by the Kneisels last season, Katharine Goodson, Mr. Hinton's wife, playing the piano part. Other works to be done by the Margulies Trio during the present year include Gottlieb Noren's Trio in D Minor, op. 28; Klengel's Sonata in B Minor for piano and cello, op. 23; Saint-Saën's Trio in E Minor, Dvorak's Piano Quintet in A, Mendelssohn's Trio in C Minor and Rubinstein's in G Minor.

KEEN COMPETITION SPURS NEW YORK'S CONCERT GIVERS

Influx of Recitalists and Entry of New Organizations Increase Healthy Spirit of Rivalry and Artistic Betterment—Many Novelties and Remarkable List of Artists



NEW YORK'S shifting concert-going public will have to be provided with a voracious musical appetite and a well lined purse if it is to do justice to the feast of concerts which will be laid before it during the season of 1914-1915. The city's musical shop window, always overfilled, shows promise of being almost dazzling to the passer-by this season. One reason for this crowded condition is the extraordinary situation in Europe, which is driving so many of the European musicians away from the continent of warfare to the continent of dollars. New York, being the port of entry, becomes the preliminary seat of operations for these artistic immigrants. As they will feel the need of a "Success in New York" label with which to evoke engagements in other cities, they will naturally begin with a recital appearance in the metropolis, which can be bought just as they might have bought a fur overcoat for use on their tours. Thus the prospect is that on the purely recital side New York's calendar may be full to overflowing.

There will not be the same effect of the phenomena abroad upon the various musical organizations of the season, as most of them are carrying through their plans undisturbed. Only one organization is actually suspending its operations for a time, the Schola Cantorum of New York. The directors of this mixed chorus have announced that during the absence of its conductor, Kurt Schindler, who is doing military duty in Europe, no rehearsals of the Schola will be held. The other organizations which last year contested for New York's favor remain in the concert arena and there are several additional factors.

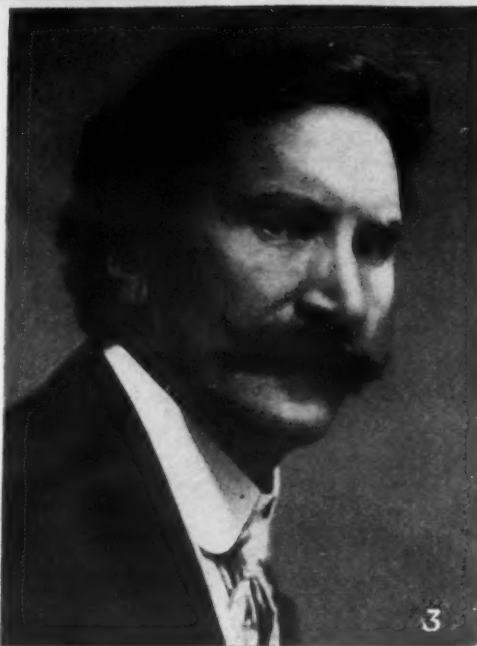
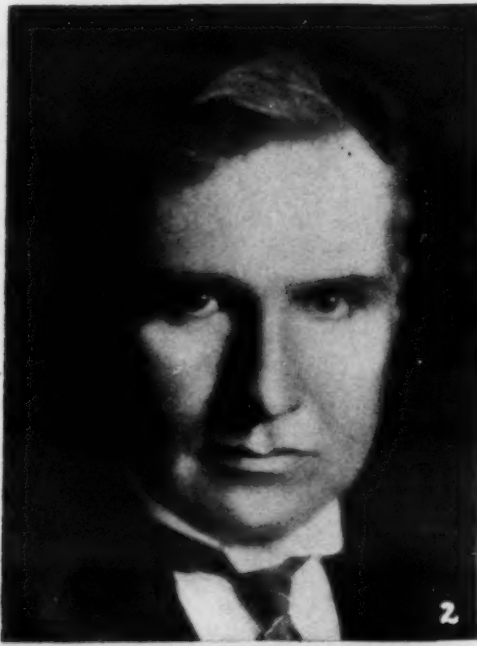
Use of the Free List

That the projectors of all these concerts and recitals will be able to find a paying public for their respective attractions is open to question. While the metropolis has a large and constantly growing army of music lovers, this host has never been big enough to furnish capacity audiences for any but the most magnetic attractions. Thus the managers have frequently had recourse to well catalogued free lists in order to save appearances and the feelings of their artists.

Fortunate in the face of this year's over-production of concerts is the absence of one strong counter-attraction during a large part of the season. That is, the New York performances of the Century Opera Company, which last year



Leading Orchestral Conductors. No. 1—Josef Stransky, Philharmonic Society. No. 2—Walter Damrosch, Symphony Society. No. 3—Franz X. Arens, People's Symphony Concerts



continued throughout the season, will this year be interrupted on November 21, when the company starts a tour of other large cities. There can be no doubt that many of those music lovers who otherwise would have patronized the Century will be found in the concert halls, as well as in the less expensive seats at the Metropolitan Opera.

Whether or not Father Knickerbocker succumbs at the end of the season to a case of musical indigestion superinduced by over-indulgence in concerts, the fact remains that the average man will have a wondrous assortment of delicacies from which to choose. For the individual who has both an unflagging appetite and the wherewithal enabling him to satisfy it, there is a remarkable season in store.

American Works for Stransky

Both in the matter of its orchestral novelties and in the notable list of soloists will the Philharmonic Society of New York inaugurate its most brilliant season, under the conductorship of Josef Stransky. Mr. Stransky will give generous recognition to the works of composers resident in America, presenting Henry Hadley's symphonic poem "Lucifer," Sigismund Stokowski's Suite, op. 9, and compositions by three members of the Philharmonic orchestra—a "Meditation" for strings, by Henry Burck, an "Oriental Temple Dance," by Niccolò Laucella and "Rhapsodie Funèbre," by Fritz Stahlberg.

Other novelties brought forth by Mr. Stransky will be the "Sinfonietta," by the boy composer, Erich Korngold; Max Reger's Serenade for two orchestras, Novak's Slavic Suite, the "Endymion" Suite of Arthur Hinton, and Igor Stravinsky's "Feuerwerk" (Fireworks). Classic works of unique interest will be a concerto for oboe, strings and organ, by Handel, with the oboe part played by Mr. F. D'Angelis and with Charles

Gilbert Spross at the organ, and Beethoven's Triple Concerto for piano, violin and cello, the solo parts to be played by Germaine Schnitzer, Concertmaster Leopold Kramer and Leo Schulz.

Component parts of the Philharmonic's New York campaign are twelve Thursday evening concerts, sixteen Friday afternoons, twelve Sunday afternoons, all at Carnegie Hall, and two concerts for young people at Aeolian Hall. Notable is the galaxy of stars in the list of soloists: Lucrezia Bori, Alma Gluck, Lucille Marcel-Weingartner (her New York debut), Julia Culp, Pasquale Amato, Fritz Kreisler, Efreim Zimbalist, Arrigo Serato, Jacques Thibaud, Ferruccio Busoni, Ossip Gabrilowitsch, Carl Friedberg, Eleanor Spencer and Germaine Schnitzer. Kitty Cheatham will be the soloist in the two concerts for young people.

Damrosch as Program Maker

Walter Damrosch may always be depended upon as a skillful program maker and his offerings this season with the Symphony Society of New York include not only many new works but several quasi-novelties. In the former class may be included "Islamey, Fantaisie Orientale," by Balakirew; "British Folk Music and Dances," by Percy Grainger; orchestral transcription of "St. Francis Preaching to the Birds," by Liszt; "Daphnis and Chloë," by Ravel; "Le Festin de l'Araignée," by Roussel, and Scherzo, "Le Joli Jeu de Furet," by Roger-Ducasse. In the second category are "The Pierrot of the Minute," Bantock; "Sadko," Rimsky-Korsakoff; "Polyeucte," Dukas; "Cockaigne," Elgar; "The Swan of Tuonela," Sibelius, and "Les Fêtes d'Hébé," Rameau. A program of Bohemian music will include a Pastoral Suite by Dvorak and a novelty by Suk.

Victor Kolar, one of the orchestra's first violins, will officiate as assistant conductor to Mr. Damrosch, and Alexander Saslavsky will again be concertmaster. The first concert is set for Friday afternoon, October 23. There is a remarkably strong list of soloists, comprising Alma Gluck, Harold Bauer, Efreim Zimbalist, Olive Fremstad, Ferruccio Busoni, Felice Lyne, Fritz Kreisler, Elena Gerhardt, Mme. Schumann-Heink, Frank Gittelsohn, Emilio de Gogorza, Leonard Borwick, Carl Flesch, Ossip Gabrilowitsch and Messrs. Saslavsky and George Barrère. The season consists of eight Friday and sixteen Sunday afternoon concerts to be given in Aeolian Hall.

Assurance of the musical cultivation of the younger generation will be given

Two New Women's Choruses—Trio de Lutèce a Chamber Music Innovation—Hall Conductor of Mozart—Bossi Première for Oratorio Society—Growing Miscellaneous Concerts

with the series of Concerts for Young People in Carnegie Hall on Saturday afternoons, November 21, December 19, January 23, February 6 and 27 and March 13. The Symphony Society's orchestra will perform under Mr. Damrosch, who will give brief explanations of each program. Special programs will be that of Christmas music and one devoted to the dance. The soloists will be Efreim Zimbalist, Emilio de Gogorza, Carl Flesch and Josef Hofmann.

The Boston Symphony under the bâton of Dr. Karl Muck will give its usual Thursday evening and Saturday afternoon series of five pairs of concerts, the first three visits of the organization being for the dates of November 5 and 7, December 3 and 5, and January 7 and 9. Kreisler is the only soloist yet announced.

Modest Altschuler and the Russian Symphony will again be factors in the season with three concerts at Aeolian Hall, of which the dates and soloists are not yet announced.

Practical Cultural Aid

Practical aid in the cultural uplift of New York's population will again be supplied in the People's Symphony Concerts, Franz X. Arens, conductor, which will be given at Carnegie Hall on Sunday afternoon, December 20, Saturday evening, February 20, and Sunday afternoon, March 28. The soloists will be Maud Powell, Laeta Hartley and William Hinshaw. Prices will range from fifteen to seventy-five cents. The People's Symphony Club complements these concerts with a series of chamber music programs at the Washington Irving High School, the organizations being the Kneisel Quartet, the Kaufman Quartet, St. Cecilia Club, Tollefsen Trio, Olive Mead Quartet and others. Mr. Arens will add a succession of lectures on "Musical Form," with illustrations. Owing to the resignation of A. Lenalie, the former manager, the society is under the direction of Egmont H. Arens.

The Young Men's Symphony Orchestra, the organization founded and endowed by the late Alfred Seligman for the gratuitous training of young musicians in orchestral playing, announces its twelfth season under the direction of Arnold Volpe.

An Imported Soloist

Aside from the temporary cessation of the Schola Cantorum's activities, aforementioned, the steady choral growth of the metropolis is perhaps the most substantially encouraging feature of the season. The Oratorio Society of New York continues its active preaching of the gospel of choral novelty by producing under Louis Koemmenich's bâton Enrico Bossi's "Joan of Arc" for the first time in America on March 24. Conductor Koemmenich went over the score thoroughly with the composer during his vacation abroad. Elgar's "Dream of Gerontius" will be given on December 5, with Gervase Elwes, the noted English oratorio tenor, who is to be imported for the occasion; Mildred Potter and Frank Croxton. "The Messiah" will be sung, according to the society's custom, on December 29 and 30, the soloists being Florence Hinkle, Marie Stone Langston, Reed Miller and Frederic Martin. The soloists for "Joan of Arc" are unannounced.

Two concerts are announced by the directors of the Musical Art Society, Frank Damrosch, conductor, for December 15 and March 11. In the Christmas concert a novelty will be a Serenade by Elgar.

Columbia Choral Work

Walter Henry Hall carries forward his choral hosts of the Columbia University Chorus in a trio of Manhattan concerts. On December 1 Mr. Hall is to present Hamilton Harty's "Mystic Trumpeter" and Elgar's "Music Makers," at Carnegie Hall, with Mildred Potter and Clarence Whitehill as soloists; on December 17 he conducts "The Messiah" at Columbia University, with a quartet of prominent soloists, while there will be a Spring concert of some work or works yet to be selected.

[Continued on page 9]



—Photo by Foley.

Conductors of Three of the Women's Choruses. Left to Right: Percy Rector Stephens, Schumann Club; William R. Chapman, Rubinstein Club; Dr. J. Christopher Marks, Beethoven Society

KEEN COMPETITION SPURS NEW YORK'S CONCERT GIVERS

[Continued from page 8]

Another field for Louis Koemmenich's activity is the Mendelssohn Glee Club, for which he has secured a number of novelties to be sung in the club's three concerts. Among these are works of some French and Swiss composers, such as Barblan, Plumhof and Pampillon, which are being translated and prepared for this sterling male chorus. Other new works introduced will be Mabel Wood Hill's "Song of the Grail Singers," Marion Bauer's "The Winds," a new number by Bruno Huhn, dedicated to the Mendelssohn, and a manuscript work of Enrico Bossi, "Midday in the Alps," to a poem by Fogazzaro. In the first concert will be sung Curpi's "To the Dead of the Ilpis," besides a repetition of "Before the Dawn," by W. Franke-Harling, with the cello obbligato played by May Mukle. At the second concert Myrna Sharlow will be the club's soloist. The concerts will be given this year in the ballroom of the Hotel Astor, and the dates are December 1, February 2 and April 13.

Innovation of University Glee

A new departure will mark the season of New York's collegiate organization, the University Glee Club, conducted again by Arthur D. Woodruff. The club will give two concerts, on January 30 and April 29. The first will be given at Carnegie Hall, in which this male chorus will have the co-operation of the Orpheus Club of Philadelphia, of which Mr. Woodruff is now the conductor. This will make a combined chorus of 150. On February 6 the University Glee will return the compliment by going to Philadelphia for a joint appearance with the Orpheus. The second New York concert of the University Glee will be given at the Hotel Astor. In all the concerts the chorus is the first consideration and the soloists occupy a secondary position, being used to round out the programs and to give contrast.

Especially in the section of women's choruses does the choral work progress in the city. Holding a secure position in this field is the St. Cecilia Club, Victor Harris, conductor, which now has its full membership of 125 voices. Mr. Harris's singers give their two regular concerts at the Waldorf-Astoria, one at the end of January and the other in the latter part of March. On these programs will be works dedicated to the club by eminent American and English composers. In addition, the club is to give a concert in the series of the People's Symphony Club about the middle of January. Among future plans for this organization are two concerts already projecting with the New York Philharmonic Society for the season of 1915-1916, in which the club is to take the part of assisting soloist.

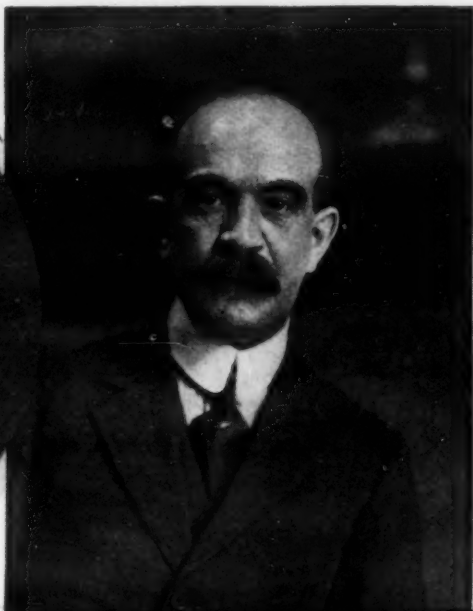
Conductor Harris's Wednesday Morning Singing Club, which has increased its membership over ten per cent., is to give its public concert in April. Mr. Harris has composed a number of works for this women's chorus and has made arrangements of some song classics for its use.

New Choruses

Two new female choruses enter the season's lists. One of these is the Beethoven Society, which has 140 choral members conducted by Dr. J. Christopher Marks. The works of American, French and Russian composers will be sung by the chorus in its two evening concerts at the Waldorf-Astoria on January 22 and April 9. Mme. Gerville-Réache and Evan Williams will be the society's soloists, and Harry Gilbert is the official accompanist. Five musicales will be given on Saturday afternoons.

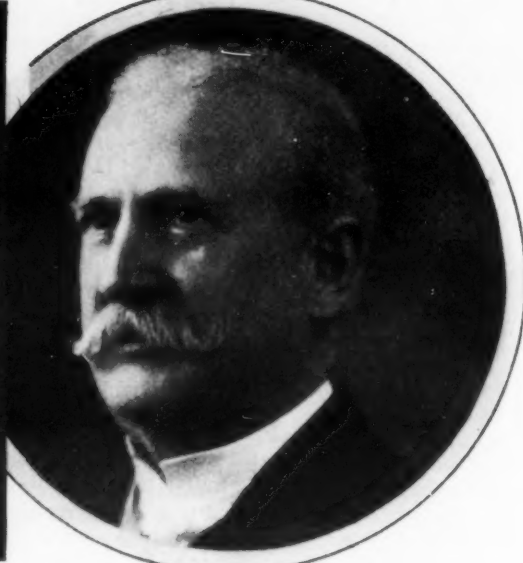
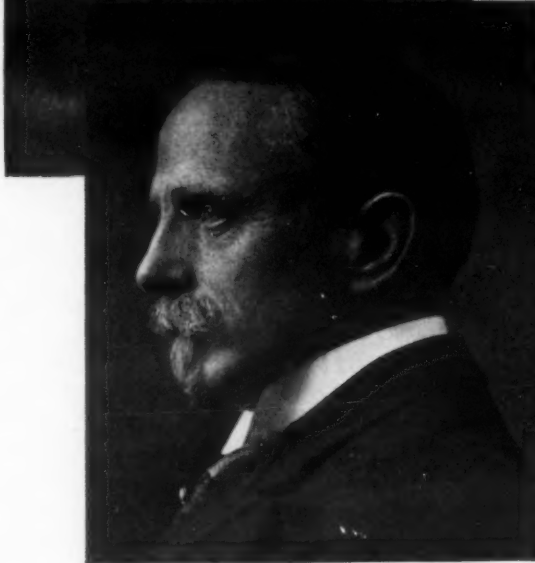
Another new choral contestant is the Schumann Club, which has Percy Rector Stephens as conductor. The Schumann Club will give two concerts at the Waldorf-Astoria, the first to be held on January 28 with Paul Althouse as soloist. On this program the club will introduce "Into the Woods We'll Trip and Go," by C. Linn Seiler, dedicated to Mr. Stephens and the Schumann Club. Reinald Werrenrath has been engaged for the second concert, the date of which has not been set. The program will include two novelties. Musicales are to be given on the last Thursday in each month.

This season brings a new conductor to the chorus of the New York Mozart Society, Walter Henry Hall, who succeeds Arthur Claassen, the latter's failing health having caused him to remove his activities to San Antonio, Texas. Under Mr. Hall's able conductorship the Mozart Choral will have a score or so of added members, the alto section being especially amplified. Charles Gilbert



Some Prominent Choral Conductors.

Above, Left to Right, Frank Damrosch, Musical Art Society; Victor Harris, St. Cecilia and Wednesday Morning Singing Clubs; Louis Koemmenich, Oratorio Society and Mendelssohn Glee. Below, Walter Henry Hall (Left), Columbia University Festival Chorus and Mozart Society; Arthur D. Woodruff, University Glee Club



Spross will again be the accompanist. Three evening concerts will be given at the Hotel Astor, on December 16, February 24 and April 21, the soloists being Emmy Destinn, Frieda Hempel and Alice Nielsen. Notable is the list of artists for the afternoon musicales: Frances Alda, Maggie Teyte, Anna Case, Christine Miller, Caryl Bensel, William Hinshaw, Gutia Casini, Frank La Forge, Carl Flesch, Horatio Connell, Pasquale Amato and Mr. Spross.

Rubinstein's American Artists

Continuing its good work of encouragement for American artists, the Rubinstein Club will introduce at least one native soloist on each of its programs. The Rubinstein chorus, under the direction of W. R. Chapman, will give three evening concerts, December 8, February 23 and April 20, and there will be six afternoon musicales.

One addition to be recorded to the ranks of chamber music organizations is the Trio de Lutèce, composed of George Barrère, flutist; Carlos Salzedo, harpist, and Paul Kefer, cellist. Owing to the absence of Mr. Salzedo, as a member of the French army, no New York subscription concerts have been scheduled, but should Mr. Salzedo return in time the Sunday night concerts will be resumed. Salvatore de Stefano will replace Mr. Salzedo on the two Western tours and in the Eastern concerts.

Kneisel's Thirtieth Season

Among the string quartets, the Kneisel Quartet now enters upon its thirtieth year of service, giving its annual series of six concerts, on November 10, December 15, January 12, February 9, March 2 and April 6. A temporary change in the personnel has been necessitated by the absence of the second violinist, Hans Letz, who has been with the German *Landwehr*, his place being taken for the time by Samuel Gardner, who has already been heard with the quartet as assisting artist. Among the novelties that Franz Kneisel will place on his programs are a piano quartet by Daniel Gregory Mason, the Sextet in D Minor, op. 4, by Schönberg, and quartets by Zoltan Kodaly and V. Tommasini.

New Yorkers will again resume their delightful acquaintance with the Flonzaley Quartet, which resumes its concerts at Aeolian Hall, the dates being December 7, January 25 and March 8.

Barrère Concerts in Evening

That refreshing organization of wind instruments, the Barrère Ensemble, has abandoned its custom of giving concerts in the afternoon, but will instead offer several evening programs. The first of these will be an all-American program early in November, in which George Barrère's ensemble will have the co-operation of an eminent American singer, David Bispham.

David and Clara Mannes will have their series of three Sunday evening sonata recitals at the Belasco Theater on November 15, January 17 and March 14. Among the new works to be performed are the "Ascension" Sonata by

Cecil Burleigh, an American composer, *Fantaisie Élégiacque* by Gustave Samazeuilh and *Romance* by Szymanowski. Mr. and Mrs. Mannes will repeat the Reger Suite in Old Style which they played several years ago for the first time and which has not been heard since.

Under the guidance of Arthur Whiting the University Quartet will give a subscription concert in March, this being a vocal chamber music program.

The Sinsheimer String Quartet, of which Bernard Sinsheimer is first violin, will give three concerts, the auditorium not yet decided upon. Among the novelties introduced will be a Quartet in C by Darius Milhaud, a young French composer, and a quartet by Edgar Stillman Kelley.

The Marum Quartet opens its ninth season on October 16 at the Horace Mann Auditorium, in the initial chamber music concert of the Institute of Arts and Sciences of Columbia University.

Three concerts will be given as usual by the Adele Margulies Trio, on November 17, January 9 and February 23.

With its personnel unchanged, the Max Jacobs String Quartet will again give three concerts at Carnegie Lyceum, the dates not yet determined. Mr. Jacobs will introduce the Quartet in C

by Darius Milhaud, the Quartet, op. 5, by Zolotarew, and Quintet for Strings and Flute by Jan Brandts-Buys. In the list are also the John Alden Carpenter Sonata in G Major and the César Franck Quintet.

Making its first public appearance in New York is the Klemen Trio: Bertha Klemen, pianist; Isidore Moskowitz, violin, and Victor Lubalin, cello. Concerts are planned for the organization in Carnegie Chamber Music Hall.

Besides all these diversified offerings, the city's schedule includes such events as the unique "chansons en crinoline" of Mrs. R. W. Hawkesworth, the musical mornings of A. M. Bagby and the programs of the Tuesday Salon, under the direction of Mrs. Anson Dudley Bramhall; the excellent concerts for shoppers at the Wanamaker Auditorium, under the direction of Alexander Russell, and at the new Chickering Hall of Lord & Taylor, under the supervision of Frank Jones; the admirable municipal programs of the City Orchestra under Henry T. Fleck; the concerts in the public schools under the auspices of the music league of the People's Institute, and the activities of the Society of the Friends of Music, which gives a concert at the Ritz-Carlton in December.

KENNETH S. CLARK.

School Concerts to Be Feature of New York Tercentenary

The musical festival committee of the New York Tercentenary Commission has arranged to give free concerts in all the public schools of Manhattan and Brooklyn during the celebration of the three hundredth anniversary of the chartered commerce of New York, in the week of October 25. The plan has been made at the request of Governor Glynn in a letter to Henry T. Fleck, chairman of the music committee.

On October 26 and every day of the week following there will be a pageant, presenting the different stages in the development of the commerce of this city.

English Translations of "Lieder" for McCormack

John McCormack, who will arrive in America on October 16, opens the season at Fort Wayne, Ind., on October 26. The noted tenor is presenting programs covering a wide range of composers—German, Russian, Austrian, Norwegian, Finnish, Italian, French and American. He is to sing his German *lieder* in English, having had effective and singable translations made of these works. Charles L. Wagner, Mr. McCormack's manager, has arranged to present McCormack at the Chicago Auditorium on Sunday afternoon, December 6, under the auspices of Wessells & Voegeli.

New Chicago Woman's Club Pledged Hearty Support

The recently organized Chicago Woman's Music Club gives promise of being an important asset in the city's musical life. Already 175 women who are vitally interested have pledged their hearty support to the organization. There will be three memberships: active, associate and student, the latter a timely necessity in this field. A meeting was held recently in the Congress Hotel. Eleanore Capps-Hostler is the president; Mrs. Harrison G. Wells, first vice-president, and Mrs. Louis E. Tager, second vice-president.

Damrosch Series for Washington

WASHINGTON, D. C., Oct. 10.—Announcement has been made that the New York Symphony Orchestra, under Walter Damrosch, will give a series of three concerts in Washington during the coming season. These will take place at the Columbia Theater as follows: October 27, Efrem Zimbalist, soloist; January 12, with Maggie Teyte, assisting, and February 24, with Josef Hofmann as the soloist. This announcement raises the number of orchestral performances for the coming season to fourteen and offers a new list of soloists.

The Queen's Hall Promenade Concerts in London came to an end this week, according to schedule.

MUSICAL AMERICA'S OPEN FORUM

The Truth About Conditions in Berlin
To the Editor of MUSICAL AMERICA:

I consider it my duty to keep you informed as to the general feeling among Americans here with regard to the present war.

Briefly speaking, one would have to look pretty far to find more enthusiastic adherents of the German cause and the Germans than the Americans in Berlin. They openly denounce the absurd reports circulated by those departing Americans who in their hysterical fear have made themselves the laughing stock of every normal man and woman. Believe me, there is not the slightest cause for worry. Americans in Berlin at present are in no danger whatever. And of the many Americans who have remained here scarcely one seems nervous regarding his or her personal safety—notwithstanding the unpardonable attempts on the part of our Embassy here, following instructions from the State Department to be sure to urge all Americans into a precipitate departure.

You may rest assured that conditions here at present might be called ideal, were it not for the irregularity of the mails and the transmission of monies. These shortcomings, however, are more than offset by the splendid courtesy extended to Americans by the Germans.

Many a young American—man and woman—has been asked to stay on here indefinitely, with the promise that credit would be granted until after the war. The German banks are wide open and pay out all kinds of money—your entire deposit, if you wish it. Not a shopkeeper dares to raise his prices for food or other necessities of life, for fear the authorities—who keep a strict watch—would close up his business on him. Surely, not a state of affairs to cause the least worry!

Personally, I am convinced that Germany will win in this struggle. In such a case the result will be a Germany dominating all Europe, and a Berlin

which is the center of the entire European world. I may be mistaken, of course, but I do not think so. At all events, I am trying my best to counteract the atrocious lies that are being handed to the American public by the English press, as also by some of the American papers.

You will remember that I have had occasion to note the Oriental, the Greek, Italian, Swiss and German viewpoints in my recent *Odysee* back to Berlin. So I think I have been in a position to formulate a fairly objective opinion, and find that many Englishmen take the same view.

Most of the English whom I have met don't seem a bit enthusiastic about this war. When discussing the situation with two friends in Milan—one whose brother is an Admiral in the British Navy and the other a physician from London—I happened to remark that "every nation had the government it deserved." Both gentlemen replied instantly: "What have we poor English ever done to deserve such a disreputable government as represented by Asquith and Grey?"

The Germans are very appreciative for any loyalty and courtesy shown them during the present catastrophe, but are just as sure not to forget any antagonism from those professing to be neutral.

Our friend, Mr. James Gerard, American Ambassador to Berlin, seems to have been getting himself disliked by his countrymen over here. The first thing I heard when I got back to Berlin was a series of complaints about the discourtesy, the ineffectiveness and general headlessness displayed at the American Legation in Berlin. American colonists and tourists were furious. I think you will get all the facts necessary from most any American returning from Berlin. It seems that the American Legation was instructed by our State Department to render protection to French, Russian and English subjects. So, of course, the gentlemen at the Legation could not be expected to find more time for a simple American citizen. I can-

not speak from personal experience in this case, as I know enough of the inadequacy of our diplomatic service never to go near an American Embassy unless I find it absolutely essential.

Am sending you a number of German papers, under separate cover. I hope that through your pen the American musical public, at least, will receive the enlightenment that seems so desirable in the United States. Sincerely,

O. P. JACOB.

Berlin, September 17, 1914.

A Joy in Honolulu

To the Editor of MUSICAL AMERICA:

I enclose a subscription for a friend. Your paper is a great joy to us, so far away from the center of the musical world, and it keeps us so well informed. Best wishes for your success.

Harold Bauer is here in Honolulu. We have had three wonderful concerts.

Sincerely,

(MRS.) LILA LEFFERTS COOKE.

Kualii, Honolulu, Hawaii, Sept. 23.

Wants an "Organ Section" in "Musical America."

To the Editor of MUSICAL AMERICA:

I enclose my subscription. I cannot tell you with what anticipation we look forward to each issue of your paper.

We were disappointed not to have heard Mr. Freund here in Minneapolis last Spring.

Why does not MUSICAL AMERICA open an organ section?

Yours very truly,

H. N. E. TOWER.

St. Paul's Church,
Minneapolis, Minn., Oct. 5, 1914.

Approves the Proposed "Registration Law"

To the Editor of MUSICAL AMERICA:

The "registration law," proposed by Mr. John C. Freund, at the Convention of the New York State Music Teachers, held at Saratoga, in June last, demand-

ing of every musician to state what his qualifications are and swear to them, is, I think, the simplest and best solution of the problem of government control over music teaching. It is fair and simple, and discriminates against none but the fakers, who fleece the unsuspecting public.

It should find the support of every thoughtful musician.

As a member of the Board of Examiners of the Progressive Piano Series, of the Art Publication Society, of which Mr. Leopold Godowsky is Editor-in-Chief, Mr. Glenn Dillard Gunn, the Associate Editor, and Mr. Emil Sauer, the Co-Editor, I beg to heartily endorse it.

Musically yours,

ALEXANDER HENNEMAN.
St. Louis, Mo., October 7.

"It Pays to Advertise."

To the Editor of MUSICAL AMERICA:

I wish to express my appreciation of the results which have come from the little space which I had in your paper. It has brought responses from all parts of the country, which is a pretty positive proof that your paper is thoroughly read, as my space was limited.

Very truly yours,

GEORGE OSCAR BOWEN.

Director of Public School Music,
Yonkers, N. Y., Oct. 5, 1914.

CONCERTS FOR ORANGE, N. J.

Diversified Attractions in Sutorius Course
—Woodruff Choruses

ORANGE, N. J., Oct. 10.—There will be four concerts in the Sutorius Course in the East Orange High School Auditorium this season. On October 20 Alma Gluck and Efrem Zimbalist will appear in joint recital. On December 8 the Trio de Lutèce will be heard. On January 26 Pavlowa and her company will appear and on February 16 the Russian Symphony will be the attraction.

There were plans for a grand opera artists' course, but owing to lack of support it was stated that the moneys for subscriptions were being returned.

The Men's Chorus of the Oranges and the Musical Art Society, both under Arthur D. Woodruff, will each give two concerts. S. W.

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MORITZ LICHTMAN

Former assistant to Leopold Godowsky.

LOUIS STILLMAN

Teacher and writer on pianoforte technique.

VITA WITEK

Famous Berlin pianiste, ensemble player and teacher.

The von Ende School of Music



Dear MUSICAL AMERICA:

War and music would not appear to be likely to go together, except in the way of military bands on the battlefield. And yet we find prominent musicians becoming propagandists for their various countries and not hesitating to speak of atrocities.

Dr. Carl Muck, the director of the Boston Symphony Orchestra, had barely landed from the Holland-American liner *Ryndam* when he delivered himself of the following:

"I cannot understand how people like the Americans, who are always noted for their fair play, can believe the fairy stories placing the responsibility for starting the war on the Germans."

"While I was in Berlin I saw three German officers who had had their eyes cut out by Belgian girls, and a soldier who had had both of his hands cut off by the Belgians."

Then the interview goes on to give a list of the new compositions by Vollbach, Stravinsky, Schoenberg, Ropartz and Reger which he will play this season.

As against this, our own United States Consul General at Paris, Elwood Weldon, well known among artists and musicians, on his arrival from Naples on the *Regina d'Italia*, in the course of an interview said:

"I am inclined to believe the stories of atrocities charged against the Germans. I myself saw a young Belgian girl in the hospital at Amiens with both breasts cut off. The Red Cross doctors told me of finding a crazed girl wandering in the fields who had been assaulted by German troopers."

"These may have been isolated cases, I admit, but they existed."

I give you these two stories that you may have some idea of the tremendous influence the present horrible struggle is having on the minds of prominent men, even of musicians, of all nationalities.

What effect the war will have upon the immediate future of music it is impossible to say. That it has captured the mind of the world and concentrated it on horrors is certain.

Whether the public is, therefore, in no mood to enjoy a peaceful musical evening of a high character remains, as I have told you, still to be seen.

As you know, not only our President, but many of our most prominent and distinguished men have done their utmost to induce us to keep neutral—a very difficult proposition, by the bye, when you are reading constantly of "atrocities."

However, a notable effort in this direction was made a few days ago by Walter Damrosch, the conductor of the New York Symphony, in an address to his musicians before they began their work for the Winter season. In the Symphony Orchestra, it is understood, there are members of more than a dozen different nationalities.

In his address Mr. Damrosch stated that he took pleasure in saying that when the men came together, although they all were greatly interested in the struggle, there was not a single dissonance—no trouble whatever. All shook hands and asked about one another's families, and were glad to be back again.

As he said, in his orchestra a German sits next to a Frenchman, a Russian next to a German, a Belgian beside another German.

Perhaps one of the notable points made by Mr. Damrosch was his refer-

ence to the catholicity of the American orchestra.

"Nowhere but in America," said he, "could you find an orchestra made up of thirteen different nationalities. In a German orchestra it would be unthinkable to enlist the services of a French woodwind or a Russian horn. And still it is a well known fact that different nationalities excel with different instruments. The Germans are best with the brass and the violin, the French and Belgians with the woodwind, Russians with the heavy bass instruments. America can draw and choose from every nation."

Mr. Damrosch is especially interested in contemporary French music. Speaking of modern composers he said:

"I cannot see that Germany has produced any great master since the Franco-Prussian war. It is an interesting fact that the prosperity which followed in Germany has not bred great genius. You might mention Brahms, but he came to his maturity before the war. Musicians are better paid in Germany than ever before, but they are not producing the music they once did. That brings up the old question of the effect of prosperity on art. I don't pretend to answer it, but I do say that it is largely to the French school that I am looking for interesting new music to-day."

Walter Damrosch is such a clear-headed forceful speaker, and has always so much to say that is of value and to the point, that I would suggest to him that the time has come when he might worthily and most properly preface his concerts with a brief address, much on the lines on which he addressed his orchestra.

It would go far to formulate public opinion among intelligent, educated people, especially at a time when even learned professors in Germany, England and France are displaying so much heat that they want the language, literature, as well as the music of opposing nationalities absolutely banished from their own countries.

Indeed, one German professor went so far the other day as to publish an appeal to the German people never to rest till they had wiped London off the face of the earth, plowed the ground and strewn it with salt, as the Romans did with Carthage in ancient times.

Meanwhile, not to be behind hand in enthusiasm "for the cause" the eminent French composer, M. Saint-Saëns, recently declared that, "Hereafter it will be as impossible for a Frenchman to hear a Wagner opera as it would be for a man to applaud a great singer who had killed his mother!"

With regard to the prospects of the coming musical season, a note of encouragement comes from Seattle, where Olive Fremstad has commenced a triumphant progress through the country. In the stores and everywhere her pictures were displayed. The citizens vied with one another in entertaining her. Her concerts were crowded with enthusiastic audiences, and she was made to feel that she had won a high place in the regard of the musical world of Seattle.

One enterprising tailor hung out a sign saying:

If you are going to the Fremstad Concert to-night, you ought to be well dressed.
Come in and get a new suit of clothes.

The appeal which the City Club has just issued for a popular subscription of \$50,000 to the capital stock and guarantee fund of the Century Opera Company, while wholly justified, is apt to be misunderstood as perhaps indicating that business at the opera house has not been satisfactory.

I am informed that the receipts to date are far ahead of those of last season. They certainly ought to be, for the standard of the performances has been raised so high as to command and deserve the almost unanimous approval of the press.

My own idea is that the supporters of this scheme, among whom are many men of wealth, are perfectly willing to meet any reasonable deficit if they can be assured that there really is an honest demand for opera in English at popular prices.

That, I believe, is Mr. Otto H. Kahn's position, who could write a check for anything needed and not miss it. But, like all public spirited men, he does not desire to appear as the patron of something which the public does not want or will not readily support. That, I think,

is a very fair and proper attitude to take.

With regard to the work now being done by the Century Company, it, to my mind, has far greater importance than either the giving of opera in English or the giving of good opera at popular prices.

The real importance to the community of the Century Opera Company's enterprise, is that it is the one great opportunity which young American singers now have for a career on the operatic stage in their own country, without necessarily obtaining the endorsement of some foreign nation.

That, you know, has been the cry all the time, even among those who enthusiastically supported your propaganda for staying at home for musical study; namely, that we were still so prejudiced in favor of everything foreign and had so few opera houses that our young people were positively forced to go abroad to get a chance to be heard on their merits, as well as to get something like fair treatment from the critics.

Finally, if the Century Opera Company were to go out of business after the present season it would go far to prove the correctness of the position taken by those who insist that we Americans are indifferent, do not take the same interest nor are ready to give the same encouragement to young talent that foreign nations always do.

So I sincerely hope that the subscription asked for by the Century Company's directors and their friends in the City Club will be readily forthcoming.

Of course large allowance must be made for the disturbance to business and also the disturbance to our social life caused by the war.

A man who comes home from a day of hell in his office scarcely feels like going to the opera with his wife. He feels more like staying home and putting himself to bed with a succession of high balls—or imported Pilsner, if he be a German and can get it!

There is one feature of the management of the Century Company which I think might be expanded. I mean the department of "publicity." The advertisements inserted in the daily papers by the Century Company are not adequate.

I firmly believe that if the directors would spend at least \$10,000 in large display advertisements in the daily papers (and there might, perhaps, be one or two in the musical papers) they would receive a surprising return.

If even the telephone, telegraph, electric light and transportation companies have found that it pays to advertise, surely the Century Company would find it pay.

All the nice articles that may be written and published by the newspapers do not bring the direct result which the display advertisement does. The public is peculiar in this regard. It requires to have its attention specifically directed to a certain thing, place and price every day in the advertising columns because it has been educated to that for years.

A half-page advertisement in four or five of the leading New York daily papers, announcing that a person can hear a certain fine opera, with certain singers "to-night for a dollar," would bring results.

There is another point, too, to the proposition which deserves consideration. Most of the daily papers have about all the advertising they can carry. They are not in need of either support or patronage, in a certain sense. It is but fair to remember, however, that they have to live by their advertising. The greater their circulation the greater their loss, which has to be made up by the advertising.

Now the daily papers, and the musical papers, get very little advertising from musical entertainments. Yet, at vast cost, they devote, in the most generous manner, columns to musical performances in every issue.

Not only, therefore, from the business point of view, but from the point of view of "fair play," should the advertising of musical entertainments be largely expanded.

The announcement that Mary Garden had gone to the front as a nurse for the French soldiers does not in the least surprise me. Nor do I take at its face value her somewhat sarcastic statement, in which she said:

"Having had no experience in nursing I shall help to remove the wounded from the battlefield. It is dangerous, yes, but what does it matter? I am not afraid. I am a fatalist, and I might as well die from a bullet as in any other way. At least I will be doing something useful. If I come through with a whole skin I may be able to sing better than I did

before. The experience at least will be broadening."

Miss Mary Garden would have described herself far better as an "idealist," instead of as a "fatalist." It is her idealism which has sent her to the front, and it is that very quality which enabled her to give such an enchanting performance in "Thais," in "Pelléas et Mélisande" and particularly in "Le Jongleur." It is also accountable somewhat for her comparative lack of success in "Cendrillon."

They do say such things about "Our Mary," but nevertheless she is not only a grandly talented woman, but in the very effort to "bluff it out," with regard to anything noble which she attempts, betrays the idealist.

There is a report that Charles Henry Meltzer, the erstwhile musical critic of the New York *American*, the high muck-a-muck of "opera in English," librettist and one of the most graceful and interesting writers on the press that we or any other country have, is to take the place of Alan Dale as dramatic critic of the New York *American*.

Mr. Meltzer's return to the New York *American* would be a decided gain. I know he prefers to review dramatic performances, and only consented to accept the duties of a musical critic on the *American* at Mr. Hearst's earnest request.

The suggestion of our friend, St. John-Brenon of the *Daily Telegraph*, that if Meltzer accepts the job of dramatic critic he should remove the halo of hair which has distinguished him from the rest of creation, does not meet with my approval.

What would the brightest jewel be without its setting? And what would that grand dome of Meltzer's be without its aureole of iron-gray—occasionally tinted—hair?

The death of King Clark, the popular and distinguished American vocal teacher and operatic coach in Berlin, brings to my remembrance his efforts to discredit your paper at the time your editor was making his propaganda for a better appreciation of our own talent and in favor of our own people staying at home to study music.

When your editor used the memorable words of Walter Damrosch with regard to the danger incurred by immature young girls, without proper chaperonage and often without adequate means or even any knowledge of foreign languages rushing to Europe, hoping by the grace of heaven to become *prime donne* in three months, it was King Clark who got up those indignation meetings which cruelly misrepresented what your editor was doing, as well as what he was saying.

However, King Clark managed to get a good deal of advertising, especially in cable dispatches, and posed as the defender of the virtue of the American girl, who, he claimed, was being slandered, whereas if any attack at all was made it was on the men who stand between the American girl and her success on the stage, demanding tribute!

With regard to another meeting which Mr. Clark got up and at which the wife of Ambassador Gerard took part, it may interest you to know that a number of American artists who have returned from Germany this season have frankly stated that they had to be present and while they were forced to voice "the general indignation," they agreed among themselves that you were on the right road, were doing a good work—and had told the truth!

Winthrop Ames, a distinguished member of the dramatic profession, and for some time director of The Little Theater, of which he has made a model playhouse, where it is always a delight to go, and where you are sure of an intellectual treat, has announced that in future he will have his orchestra play nothing but the works of American composers during the entire season.

Mr. Ames not only shows public spirit, but has discernment. He will be surprised at the number of compositions by American composers of musical value and importance which will be discovered.

I am also delighted to know that one feature of Mr. Ames's plan is to produce original unpublished works considered suitable by his musical director.

Maud Powell, most wonderful and charming of women, as well as the greatest woman violinist, is about to undertake again one of those extraordinary tours which have not only made her famous but have carried the finest music to the remotest corners.

Do you know that she has already

[Continued on page 13]

HUMPERDINCK

Composer of "Hansel and Gretel"



Scene from Act III
"Hansel and Gretel"

The Great Teacher has educated his own children with the Pianola

WHAT significance Humperdinck's brief letter holds! A composer of great genius, famous in Europe as a teacher of harmony and composition, Humperdinck recognizes the educational value of the Pianola and has turned it to account in teaching *his own children*.

Truly the world is awakening to the real worth of the most modern of pianofortes—the Pianola. As a source of entertainment, it has won a position of supremacy. But its future rests on more than simply the giving of pleasure. This wonderful instrument is destined to become—is already recognized in authoritative quarters—as the very corner-stone of popular musical education and culture.

Besides Humperdinck, such great musical educators as Hans Richter, Carl Reinecke, Frank Van der Stucken, Theodor Leschetizky and scores of other musical authorities, are enthusiastic over the educational possibilities of the Pianola, while over 150 leading educational institutions have adopted the instrument for use in their music courses.

There's a lesson for *you* in this letter from the great teacher. Have a piano in *your home* which you and every member of your family can play and enjoy—and which, if your children are studying music, will give them needed aid and inspiration.

There is but one Pianola. It is made only by the Aeolian Company, and in these models exclusively—the Steinway Pianola, the Steck Pianola, the Wheelock Pianola, the Stuyvesant Pianola, the Stroud Pianola, and the famous Weber Pianola. Prices from \$550. Easy payments.

In every large city the leading music-house is exclusive representative of The Pianola. Write us and we will furnish name of nearest representative, together with free copy of magnificent de Luxe catalog. Please address Dept. Z.

Wannsee,
November 27, 1913.

The Aeolian Company,
Berlin W 9,
Bellevuestrasse, 4.

Dear Sirs:

Will you kindly send me a number of new Pianola rolls including, however, the following compositions:

Beethoven 4th and 5th symphony
Brahms 3d symphony

My Pianola has been played by my children now for about nine years and its effects have been really very satisfactory to me. The Metrostyle device appears to me to be particularly important to the amateur for the obtaining of a standard musical interpretation in playing the instrument.

Yours very truly,
Prof. E. Humperdinck.

THE AEOLIAN COMPANY **AEOLIAN HALL**
29 W. 42d St., bet. 5th & 6th Ave.

MEPHISTO'S MUSINGS

[Continued from page 11]

played more than a thousand concerts since her return from her noted round-the-world tour in 1904-1905?

Wherever she goes she is greeted with enthusiasm. The receipts at her concerts never suffer the violent fluctuations which those of other artists do. They always remain at a high level. No doubt one of the reasons is the great personal respect with which music-loving people regard her.

But with all her success, with all of the hundreds of columns of praise and encouragement which have been devoted to her work in the press, with all the receptions, dinners and social events which have been given in her honor, she has finally won a supreme reward which has hitherto been restricted to distinguished ladies in the light opera world.

A popular, magnificently gotten up—in tin foil—cigar has been named in her honor!

And I don't think she smokes even a cigarette!

Your

MEPHISTO.

DR. MUCK'S NEW PLAYERS

Ernst Schmidt Succeeds Urack as Orchestra's Assistant Conductor

With the return of Dr. Karl Muck, who brought with him several new members of the orchestra, the personnel of the Boston Symphony Orchestra is complete for the season. Only two members of last year's orchestra have been unable to return on account of military service. They are Mr. Grisez, the first clarinet, and Mr. Fossé, the third oboe, both of whom are serving in the French army reserve. Mr. Grisez's chair will be filled by Mr. A. Sand, a Russian clarinetist, who, up to the outbreak of the war, was the first clarinet of the Charlottenberg Opera. Mr. Fossé's place will be filled by H. H. Stanislaus, who comes from Sir Henry Wood's Queen's Hall Orchestra of London, where he held the post of first oboe.

Several other very important engagements have been made by Dr. Muck. Mr. Urack, who shared the first desk of the 'cellos with Mr. Warnke and was assistant-conductor of the orchestra, has decided not to return to America, and his place in the 'cello section will be taken by Josef Malkin, a prominent Russian 'cellist. The assistant-conductor of the orchestra will be Ernst Schmidt, who will occupy a desk in the first violins. He comes from Darmstadt, where he was concertmaster of the Grand Ducal Orchestra and conductor of the Darmstadt Oratorio Society. A second harpist has been engaged, Mr. V. Klicka.

MUSIC FOR COLUMBUS DAY

Several Artists Assist Ably in New York Celebration

Interesting musical numbers marked the celebration of Columbus Day at Carnegie Hall on Sunday evening, October 11, under the auspices of the New York Chapter of Knights of Columbus. The artists were Mrs. May Dearborn-Schwab, soprano; Mina Baechtold, soprano; Mme. Marie Morrissey, contralto; Robert Gottschalk, tenor; William F. Hooley, bass; Joseph P. Donnelly, organist, and Walter Johnson, accompanist.

The Quartet from "Rigoletto" was effectively sung by Mrs. Schwab, Mme. Morrissey and Messrs. Gottschalk and Hooley. Mr. Hooley contributed "Vulcan's Song" from "Philemon and Baucis," Gounod, in a vigorous manner that compelled an encore. Mrs. Schwab's number was Bemberg's "Nymphes and Fauns," and she added the "Last Rose of Summer." Mr. Gottschalk effectively sang Tosti's "Pour un Baiser" and Marshall's "I Hear You Calling Me," being enthusiastically received. Mme. Morrissey sang Gounod's "O, Divine Redeemer" most beautifully, the quality of tone and her perfectly clear enunciation, compelling great applause. In conclusion Mrs. Schwab sang the "Inflammatus" from Rossini's "Stabat Mater" with the assistance of the quartet.

G. A. K.

A dispatch from London, dated October 10, says that "The comparative calm on the British front continues. Last Sunday a German band played patriotic airs back of their trenches and the audiences which gathered gave a chance to our howitzers. The Germans in some places have gramophones in the trenches."

PREDICTIONS OF THE NEW YORK MANAGERS

Heavy Season, with More Good Music Than Ever Before, Says Mr. Charlton

By LOUDON CHARLTON

THE present musical season, of which we are now on the threshold, promises to be in many respects the most interesting that has ever been experienced in the history of our country. The European war, with its devastation of everything artistic as well as material, on the other side of the ocean, serves to mark the sharp contrast between conditions there and here. We thought that

and Boston seasons of this organization will exert a new influence in those cities which will be of incalculable benefit later on.

Converting "Bad Concert Towns"

I am perhaps again fortunate in the character of my artists for the forthcoming season, and as most local managers throughout the country apparently agree with me that I am fortunate, because of the excellent bookings of these artists, I am in a position to be particularly optimistic of the general soundness of our musical conditions throughout this country and to believe that the splendid forthcoming season will be only one more step toward still greater development later on which will, I hope, continue to spread into the communities that are termed "bad concert towns." This, however, is a misnomer, because all com-

Bauer, the latter having just arrived from his successful season in Australia, while as for the Flonzaleys, Josef Lhévinne, Ossip Gabrilowitsch, Jacques Thibaud and Edmund Burke, none of these will have any difficulties in leaving the countries in which they now are.

An American artist of distinction has expressed to me his belief that the American artists who are present in large number, and for whom more bookings have been made than ever before, will be stimulated to do their best to maintain their standard of comparison with the host of foreign artists now arriving. This influence will be beneficial because it has long been proven that nothing stands in the way of the success of American artists if they can reach up to the same standard which has been set by foreign artists. In many



No. 1—M. H. Hanson, of Concert Direction M. H. Hanson. No. 2—R. E. Johnston. No. 3—Loudon Charlton. No. 4—Antonia Sawyer. No. 5—Walter David, of Foster & David. No. 6—Howard E. Potter, Manager of the Music League of America

—Photo (c) by Kossuth, Wheeling.

last year we had with us the maximum number of world-famous artists, but this season we shall have still more, and it will be illuminating to observe the general results obtained by this army of artists. Thus far there is no sign of demoralization as a result of this unexpected influx.

All the splendid artists announced as far back as Christmas, were booked heavier than ever before during the Spring booking season, with the result that before the Midsummer upheaval not only a good foundation had been laid for the musical edifice of this present season, but as well a considerable part of the superstructure had been accomplished. While there are signs of timidity in certain quarters, due in almost every case to local conditions peculiar to each such community, there is every evidence on the other hand that the season is going to be a heavy one and that the American public is going to hear more good music than it has ever heard before from the strongest list of artists, both foreign and American, that has ever been presented in this country in one season. Fundamental conditions are unquestionably sound in the United States, and only a little time for re-adjustment is required before everything will move forward with a healthy impetus, in which musical interest will be included.

One of the most interesting features of the season will be the development of American opera which now has its chance because of the passing, at least temporarily, of the Chicago and Boston Opera Companies. Here in New York the Century enterprise has certainly demonstrated its sound reason for existence, and I have no doubt that the Chicago

munities in America are practically alike in proportion to their population. The only difference between a good musical town and what is considered a bad one, is that in the good musical town there is a person or set of persons that are not only interested in music, but that are active enough to take hold energetically and make things happen, whereas in the bad concert town there happens to be no discoverable person or set of persons who are energetic enough to do things, however much they may be interested in music *per se*, and quite regardless of the fact that their community would respond to energetic efforts of development just as much as the good musical town over in the next county. Because of what I might call the steadily increasing impetus of musical development, I am convinced that this tide will reach these so-called bad concert towns, with the result that strong local interest will be stimulated to take hold and present first class attractions.

How "Musical America" Has Helped

In the effort toward this end MUSICAL AMERICA has been a great help, because it has made practical efforts toward, and succeeded in establishing circulation in many towns where a well organized concert scheme does not yet exist.

I am fortunate also in that all of the artists with whom I am associated will get here. Of course, the Americans, Felice Lyne, Mme. Clara Clemens-Gabrilowitsch, Mme. Caroline Hudson-Alexander, Mme. Nevada Van Der Veer, Mme. Peroux Williams, Mme. Marie Morrissey, Oscar Seagle, Reed Miller, Francis Rogers and Marie Caslova are all here already or on the way, as are also Tina Lerner, Ernest Hutcheson and Harold

cases it is the American artists who have set the high standard for the foreign artists to reach up to. After all, there is practically no nationality in art, and it is my belief that no influence can keep down the artist, whatever the nationality, who has all the requisite qualities of success.

Brilliant Roster of the Wolfsohn Bureau

EFFICIENCY is again the keynote of the Wolfsohn Musical Bureau's campaign for the season, under the supervision of A. F. Adams. This firm's brilliant list of attractions includes the following featured artists, with the duration of their respective tours:

Mme. Schumann Heink, entire season; Efrem Zimbalist, entire season; Josef Hofmann, tour completely booked; Alma Gluck, entire season; Evan Williams, entire season; Clarence Whitehill, entire season; Florence Hinkle, soprano, entire season; Olga Samaroff, pianist, entire season; Mme. Louise Homer, October, November and May; Frank Gittelson, violinist, entire season; Herbert Witherpoon, basso, until January 15 and in May; Beatrice Harrison, 'cellist, January and February; Elena Gerhardt, Song Recitals, January 1 to April; Leonard Borwick, pianist, entire season; Titta Ruffo, limited tour only; Emmy Destinn, and Dinh Gilly, May.

Notable is the list of American singers, whose concert and oratorio successes qualify them for the Wolfsohn trade mark: Inez Barbour and Olive Kline,

[Continued on page 14]

PREDICTIONS OF THE NEW YORK MANAGERS

[Continued from page 13]

sopranos; Sophie Braslau, Margaret Keyes, Nevada Van Der Veer, Rosalie Wirthlin and Mildred Potter, contraltos; Lambert Murphy, Reed Miller and Dan Beddoe, tenors, and Reinald Werrenrath, baritone. Included among the instrumentalists is Ada Sassoli. Underlined for the season of 1915-16 are Moriz Rosenthal and Edmond Clément.

Noted English Firm Operates in America

A NEW managerial venture in New York this season is the institution of an American branch of the celebrated London firm of Schulz-Curtius & Powell. While the European war and the consequent temporary closing of the London office of this firm is responsible for its American invasion, the present indications point strongly to a permanent establishment here.

Many of the world's most celebrated musical artists have been managed by

Schulz-Curtius & Powell and the founding of an American branch promises to excite keen rivalry in the managerial field.

The English firm is fortunate in placing its American interests in the capable hands of Harry Cyphers, a young man of keen discrimination, a level head and a wide acquaintance among musical persons in the United States. Mr. Cyphers was formerly connected with the musical department of the Newark, N. J., *Evening News* and made his debut in the managerial field as a road man with the great Melba-Kubelik tour of last season. His headquarters are now in the Æolian Building.

The artists who are now being booked in the United States are Maggie Teyte, the English soprano (by arrangement with Haensel & Jones); Mme. Regina Vicarino, the American coloratura soprano (by arrangement with Haensel & Jones); Mme. Margarita D'Alvarez, contralto; Guido Ciccolini, tenor; Edmund Burke, the Irish baritone (by arrangement with Loudon Charlton); and Mark Hambourg, the Russian pianist.

As well as Mme. Rosa Olitzka, the Russian contralto; Idalia Ide, coloratura soprano; Ann Ivins, American soprano; Germaine Schnitzer, Viennese pianist; Susanne Dercum, contralto, and Marian Gilhooly, pianist.

Ludwig Schmidt, violinist, who is known as one of Carl Flesch's best pupils, will again be heard in concert in Chicago, Columbus, Youngstown, Hartford and also in several cities in Canada.

Marie Narelle, the Irish soprano, will appear several times in this city and also in Boston.

Muri Silba, the pianist, is booked in Canada in the same cities where she appeared last season and met with much success.

M. H. Hanson Ardent Propagandist for the Genius of Busoni et al.

A VISITOR to the office of M. H. Hanson last week learned that that manager had just received a cable from Holland, stating that Ferruccio Busoni, the pianist, would sail on the *Canopic* from Naples on Oct. 20. Mr. Hanson said:

"I am particularly glad that he is sailing on that boat, as he probably will be in company with his compatriot and personal friend, Arturo Toscanini. I have often watched Mr. Busoni and Mr. Toscanini sharing meals at Del Pezzo's in Thirty-fourth street; both men entirely forgot their spaghetti and Aspi-spimanti over the discussion of some musical theme. Doubtless they are the two greatest Italian musicians living today, and Signor Toscanini must have been very pleased over the success which Mr. Busoni had as conductor during his Spring tour.

"When I repeatedly dined at the Busoni home in Berlin this Summer, he would ever relate, his eyes shining with excitement, about the wonderful triumphs of his Bologna Orchestra in the great Halls of Monte Carlo, Naples, Rome and other cities. Mrs. Busoni said: 'If you had only been with us, you would have seen a new Ferruccio.' I was told that, when he had 10,000 persons in his Naples audience, with their eyes fixed on his bâton and his favorite pupil playing the piano part of his new 'Indian Fantasia' which will soon be heard in America, Busoni was in his seventh Heaven, and you could see that the man felt he had not lived in vain.

"I look forward with enthusiasm to his coming tour; not only will he be heard as a piano virtuoso, but he will come into his own as a composer and even as a conductor.

"Frederick A. Stock, the conductor of the Chicago Symphony Orchestra, ever ready to produce new works, was the first one to ask me to have Busoni play his new 'Indian Fantasia' at Chicago. Emil Oberhoffer, the Minneapolis conductor, and Max Zach, the commander of the St. Louis forces, almost simultaneously requested to have the work performed under their guidance and while the composer is in this country.

"Mr. Stransky and Mr. Damrosch, on the other hand, did not accept the work, though both their orchestras have engaged Mr. Busoni as a pianist for several appearances. However Mr. Damrosch kindly suggested that Mr. Busoni might conduct one or the other of his works to be performed by the New York Symphony Orchestra, and Mr. Zach made the same offer regarding the St. Louis Orchestra.

"I should like to speak at the same length about all my artists; I feel that I have an extraordinary array of talent to offer to the American public.

"I am sanguine over the possibilities of Willy Burmester, as I feel certain that the American music-lovers will take him to their hearts; I shall be much surprised if my prediction should not prove true; his personality and his art are both extraordinary.

"It is impossible for me to speak individually about all the other artists, but since you ask me, let me tell you that I feel sanguine over the success of my five American sopranos. Marcella Craft already made a tremendous hit at the Maine Festivals. Helen Stanley is such a favorite that her entire season is booked, partly for opera and partly for concert work, and little Myrna Sharlow, 'our youngest,' is on the eve of a wonderful career. Miss Sharlow's experience at Covent Garden was highly satisfac-

Mme. Roberta Von Kirivian, coloratura soprano; Jerome Uhl, baritone; Harriet Marple, soprano, and Jacob Rittenband, violinist, will be here in concerts in and around this city and will also make short tours.

George Dostal, Bohemian tenor, who has already appeared at a number of concerts, will have many engagements during the season.

Marie Saville, mezzo-soprano, will be heard in concerts in this city, as will also Manfred Malkin, pianist.

Sousa and his band will commence a tour under my management on April 1, 1915. The tour will zigzag through the country to the Pacific Coast. Mr. Sousa begins at the Panama Exposition on May 22. This is the first business arrangement I have ever had with Mr. Sousa and I hope it will be a success.

Everything, however, depends on how long the terrible conflict now going on in Europe will last.

tory, and since her return she has worked steadily with Frederick E. Bristol at his Maine Summer home.

"Mme. Lucy Marsh is occupying a remarkable position; she is so busy making talking-machine records that she is in a position to decline engagements unless they are profitable. I am told that the number of her records sold is enormous.

"In Mrs. Eleanor Hazzard Peacock we shall introduce an artist who combines true artistic training with originality. She is going to specialize on her illustrations of child life. Her English audiences love this American artist.

"Our instrumentalists, as enumerated in our advertisement, all stand on a high level; so do our male singers, and it is impossible to single out any one. Perhaps I will be forgiven by the others, whom I esteem so highly, and who are so very well known, when I refer in a few words to the charming and remarkable art of Arthur Alexander, who is as brilliant an accompanist as he is a singer. His work is really remarkable and he will soon become known in America.

"As to the general outlook of business—I dare not venture to give an opinion. Yes! We are signing contracts, and with the exception of one or two cases, we have never had unfortunate experiences with those with whom we have contracted; but the very people whom we have trusted and played on so called percentage basis and in whom we put great faith as personal friends have really provided the worst experiences.

"We have very few percentage contracts, almost all the artists have been placed for fixed fees, and the contracting clubs and managers are well able to fulfill their obligations. I have all my artists here now—Mme. Alice Verlet, the famous Belgian coloratura soprano, arrived to-day.

"I know that Mr. Burmester is sailing in a day or two and that Mr. Busoni will sail on the 20th."

Noted Artists Offered by Mrs. Sawyer

MRS. ANTONIA SAWYER is one of the few managers who has brought with her into the managerial field a thorough musical education, having been a "first grade" singer herself for years and having sung in many concerts and oratorios. With this equipment she is absolutely certain of the judgment of the value of the musical artist whom she takes under her management.

According to those who have watched her career, this is a point which cannot be said of many managers and this is one of the reasons of her great success in obtaining bookings of the first rank for her artists. The other reason is her integrity. Again and again she refuses giving hope of engagement to those who apply to her when she feels that she can not substantiate their hopes. Her artists have expressed their appreciation of the able management of Mrs. Sawyer and some of these artists owe their success in this country, in a large measure, to her.

The Sawyer artists for this season are Julia Culp, the Dutch *liedersinger*; Katharine Goodson, the English pianist; Eleanor Spencer, the American pianist; Albert Spalding, the American violinist; Emilio de Gogorza, the baritone; Alice Sovereign, American mezzo-soprano contralto; Edward Maryon, com-

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Bottle Up Congress and the Kaiser for Music's Sake, Says Mr. Johnston

By R. E. JOHNSTON

I HAVE never failed to see the amusement business very bad during a Democratic administration. It was so during each of the Cleveland administrations and it commenced to go down immediately after the election of Mr. Wilson. Everybody must admit it was bad enough last season and it promised to be worse this season. This is due entirely to the lack of confidence of the monied people of the country and the tinkering with the tariff. The latter has closed up so many great American industries there is no wonder that business was topsyturvy until the early Spring.

During the early Summer months the talk of great crops began to have its effect and I must admit, although I am called a pessimist, the prospects did look rather encouraging. But when the great European war loomed up over the horizon I said "good-bye" to the concert business for the season of 1914-15.

Within five days after I made the above remark the great Toronto Festival was cancelled. This would have been the largest musical gathering ever known in history. There were thirty-four artists engaged for the week's festival, which consisted of six nights and three matinées. At the last Toronto Festival in October, 1912, the gross receipts were nearly \$73,000 and we confidently expected to do not less than \$110,000 this Fall, as we had decided on programs and artists that seemed to have more than twice the natural box office draft, than did the programs which we gave at the Festival of 1912.

Congress and the Kaiser

If some one would bottle up the Democratic Congress and the Kaiser, the same as the latter's fleet is bottled up, business in this country might become normal. Under the present existing conditions, there is no chance for it.

I will admit it is very selfish for me only to speak of business at this time, knowing what so many people in Germany, France, Austria and poor little Belgium, which is fighting for its actual existence, will have to suffer and contend with during the next few years.

The war has already cost me two splendid attractions. The celebrated Sevcik Quartet, which belongs to Kubelik, he having personally contracted with me to bring them to this country. We have not heard one word from them or Kubelik since the war broke out. The other attraction is André Tournet and Camille Decreus. Mr. Tournet is one of the finest violinists living to-day. He was to be brought to this country this season by Senator and Mrs. W. A. Clark, they having arranged with me to present him in conjunction with Camille Decreus, the pianist who has been on tour with Ysaye for the past two seasons. On August 28 both Mr. Tournet and Mr. Decreus notified me that they were obliged to go to the front and therefore I should not expect them this season and should postpone their tour for another year. Since that time I have not heard anything from them. Poor fellows, I won-

der where they are. Two splendid specimens of French manhood!

With Mr. Johnston's Artists

Notwithstanding the above facts, however, I will do the best I can for all my artists and shall be doubly energetic in trying to secure engagements for the artists I have under my management. Please don't think that we wish to infer that we have no business, for we are doing as much as any one else. Our well-known artists have as many engagements as any other manager's well-known artists and my young and new artists have an equal amount of business as the young and new artists of any other management.

Mme. Frances Alda, prima donna soprano of the Metropolitan Opera House, assisted by Gutia Casini, cellist, and Frank La Forge, pianist-accompanist, will be heard in concert, east of the Rocky Mountains, during the time when Mme. Alda is not at the Metropolitan Opera House. Mme. Alda and her company arrive here next week and her first engagement takes place at Newark, N. J., on October 20.

Manuel Quirogo, the Spanish violinist, whom I have in conjunction with the Messrs. Sam S. & Lee Shubert, will be presented for the first time in this country at the New York Hippodrome Sunday evening, October 18. Quirogo will have as his support Nahan Franko and his orchestra and Mme. Jeanne Jomelli.

During February, March and April Mme. Marie Rappold will be here for the first time under my management. She goes on a concert tour as far as Denver.

After the Metropolitan Opera House season is over Rudolph Berger, tenor of the Metropolitan Opera Company, will tour under my management for Spring festivals only.

Owing to the war, Leopold Godowsky, who was not to come to America, has been obliged to leave Austria and will make another tour, which will be his third successful season under my management. Mr. Godowsky sails from Europe next week. The same applies to Mme. Jomelli, well-known soprano, who was obliged to leave Europe on account of the war and will therefore appear in concerts in this country.

Also William Hinshaw, baritone, formerly of the Metropolitan Opera House, was to have sung in Germany until the latter part of January and was obliged to leave that country during the past month after they closed the opera houses in Germany.

I am presenting a new soprano in Mabel Garrison, a beautiful singer. She belongs to the Metropolitan Opera House. This is the girl who, Caruso says, has the only American voice with the Italian quality.

Louis Siegel, young American violinist, pupil of Ysaye, whom I met first at Ysaye's in Brussels, and afterwards at Godowsky's in Austria, will tour this country. Siegel is a brilliant young violin virtuoso with a fine personality and I expect him to meet with much success.

Gertrude Manning, young lyric soprano, made her first appearance in this country last season and will tour again under my management.

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poser; Jan Sicksz, the Dutch pianist; Cuyler Black, tenor; Salvatore Giordano, Italian tenor; Mme. Artha Williston, soprano; Ruth Deyo, American pianist; Angelo Cortese, harpist; Hélène Koelling, coloratura soprano, and several others.

Fremstad Heads the Foster & David List

By WALTER DAVID

TWO years ago, when I purchased Kingsbery Foster's interest in the Foster and David business, and he retired from the firm, I had no idea the business would develop to such an extent as it has. Our list of artists published in an advertisement in this issue of MUSICAL AMERICA, headed by Mme. Fremstad, is the finest we have ever offered. Our list of clients contains the names of the very best clubs, societies and musical organizations throughout the country. That we have served them satisfactorily is indicated by the large number of re-engagements made with us season after season.

The volume of business done so far this season is much greater than ever before, and bookings continue active. In order that we may be of the greatest possible service to our clients, we recently incorporated under the laws of the State of New York, with Walter David, president; C. M. Mapes, secretary, and V. L. Bull, treasurer.

The outbreak of the war came too late seriously to interfere with the concert season in this country. A large number of our bookings were completed before war was declared. This may not prove to be the greatest musical season that America has known, neither will it be the worst, but as far as we are concerned, it is our most successful year.

Max Rabinoff Again Features Mlle. Pavlova

MAX RABINOFF, managing director of the Pavlova Ballet, Inc., expects for the 1914-1915 season the greatest artistic success for Anna Pavlova she has yet attained. This distinguished Russian has secured a supporting organization which she feels confident is artistically the strongest which has ever been seen outside of Europe. Among the new members will be M. Ivan Clustine, for five years director of ballet in the Imperial Opera Houses of Petrograd and Moscow and for the past two years in entire charge of the ballet of Paris Grand Opera. The premier danseur classique is to be Alexander Volinine, whose superlative dancing in this country has proved his right to be ranked among the first two or three men dancers in the world.

Mlle. Pavlova opens at the New York Metropolitan Opera House on Tuesday, November 3. Her succeeding appearances will take her to eighty-five of the principal cities of the United States and Canada. Six new ballets and ten new divertissements comprise the classic and romantic novelties which Pavlova will introduce this season. The important ballets are "Walpurgis-Night," "Puppen-

Fée," "Flora's Awakening," "Amarilla" and "The Seven Daughters of the Ghost King."

A feature to be offered for the first time in Mlle. Pavlova's career will be the Modern Ball-Room Soirée, in which Pavlova and M. Clustine will present the three new dances (Pavlovana, Pav-

seats for the contralto's concert just as they would have to at a legitimately advertised concert. The singer gets her fee. She neither knows nor cares what company she keeps in this "twelve attractions for a dollar" course. She is the "bunco steer" to lead the public on. She gets her fee just as sure as fate—but



Some of New York's Concert Managers—No. 1, Walter Anderson; No. 2, Fred Renard; No. 3, Harry Cyphers, (American Manager Schulz-Curtius & Powell); No. 4, S. E. Macmillen; No. 5, Annie Friedberg; No. 6, G. Dexter Richardson; No. 7, Laszlo Schwartz; No. 8, Harriet Johnson; No. 9, Fitzhugh W. Haensel of Haensel & Jones; No. 10, Catherine A. Baman; No. 11, W. Spencer Jones, of Haensel & Jones; No. 12, Kingsbery Foster

lowa Waltz and the New Gavotte Pavlova), which the great première danseuse originated this Summer. Mlle. Pavlova and her organization will be seen in conjunction with Andreas Dippe's Opéra Comique Company at the Century Theater for an engagement of ten weeks beginning February 1.

Fitzhugh W. Haensel Sees Danger in Certain 8-Cent Concert Courses

By FITZHUGH W. HAENSEL
of the firm of Haensel & Jones

THESE are the days when the calamity howler goes about like a roaring lion seeking whom he may devour. The more I look into these perilous war times, the more I am convinced that the press agent work is better than the show. There is entirely too much talk about the war. What we want to do is to stop talking war and begin talking business.

There was never a better time for a good attraction than this year. I have letters from all over these United States—letters of encouragement—letters of confidence and faith—letters from men and women who have been in the local management of musical attractions for years and they laugh to scorn the idea

that this country is going to the bow-wows because, figuratively speaking, our European neighbors are breaking up the furniture and that during the performance all the world must stop, look and listen.

But there is one thing that is wrong in the concert business in this country and I'll tell you what it is.

A Managerial Abuse

On my desk, as I write, I have a newspaper advertisement from a Nebraska city ostensibly offering one of the great grand opera contraltos and eleven other attractions for one dollar. Think of it—asking about eight cents to hear this old time favorite Wagnerian singer. It is on her name and reputation that this star course is "put over" on an innocent public. "Innocent" until required to pay good hard money for reserved

seats for the contralto's concert just as they would have to at a legitimately advertised concert. The singer gets her fee. She neither knows nor cares what company she keeps in this "twelve attractions for a dollar" course. She is the "bunco steer" to lead the public on. She gets her fee just as sure as fate—but

she is burning down the house in which she has lived to get the insurance. Neither this eminent lady nor her managers think of this—in their dime-chasing and dollar-grabbing they have no time. I do not know what my fellow managers think, but I do know what local managers and concert-goers think. They believe that if a grand opera contralto sings in Alfalfa for eight cents a seat that she is worth about that much and no more. Advertising the prima donna at eight cents gives the value of the artist. Soon the age handicap will overcome this artist and another grand opera prima donna will be asked to act as the wooden horse for those "developers" of music who are plundering the taste and laying waste the confidence of musical America.

A grand opera singer who is willing to sing for eight cents in many towns does a vast amount of damage to legitimate concert singers who value their services at more than eight cents per head and who have no desire to appear in the same course with "Sleight, the Juggler," and "Punko, the Funny Man," not forgetting the "Tyrolean Warblers."

Now one grand opera singer does not make a concert season in most towns, but she can do so much to destroy the enterprising local managers and the hard-working, self-sacrificing musical clubs without which music could hardly exist in this country.

A grand opera singer advertised at eight cents can hardly expect to appear again in that same town under different auspices to a two-dollar audience. I have heard of a local manager who had planned to have this particular artist late this coming season, only to find his carefully made plans knocked into smithereens by her previous appearance on the "twelve-for-a-dollar" course. One of the biggest clubs in the Middle West writes me that "their concert plans have been completely upset owing to a course of twenty numbers having Mme. Blank as a sensational header and unfortunately for us, using our exact dates." This enterprising club has engaged for this season the Boston Symphony Orchestra, Busoni, Kreisler and McCormack. The success of this splendid course of concerts is now no longer positively assured.

A college in Iowa which has always had five or six first class recitals or concerts and a Spring Festival writes that their city, too, is threatened by the "twelve-for-a-dollar" movement and that they are seriously thinking of abandoning their efforts to educate not only their own students, but the citizens of their town to the best in music.

The way to stop this traffic, it seems to me, is to let the general public know who the eight cent singers are. If they are worth eight cents in Alfalfa they certainly are not worth two dollars or a dollar and a half in New York or Worcester, Mass., or in Kankakee, Ill.

The world holds every man at the valuation he places on himself. The same holds true with the opposite sex. If one singer is worth eight cents—let us talk about it. If another singer is worth two dollars, let us talk about it. But let us get the values fixed. Let the bargain price artists become known as such and the public will soon do the rest.

No artists can afford to become known as eight cent attractions no matter how great the immediate profit may be. And when they realize that by lending their names and services to eight cent "concerts" they are depleting their earning capacities they will soon cease making such "lucrative" contracts.

There is already one artist, an American, by the way, who realized his mistake as soon as his tour of "eight cent concerts" began. To his everlasting credit be it said, he refused to lend himself to the scheme and at an enormous financial sacrifice refused to carry out his contract.

As I have said before, I do not know how others feel about this matter, but in my opinion the whole future of music in this country is imperiled by this plan which has already obtained so strong a foothold in the Middle West. To my mind, the question is: Is music to descend to the level of the clap-net, the juggler, the cheap lecturer and the moving picture house or is it to retain its present status—a powerful educational force, catering to the rich and to the poor alike.

Mr. Anderson Notes Encouraging Reports

By WALTER ANDERSON

I was fortunate in more ways than one in not going to Europe this Summer; by getting an early start on the season's bookings, obtaining a much-needed rest at Buzzards' Bay, and avoiding the chances of being stranded in some foreign country owing to war conditions.

Business is not what one may call booming and the outlook a month ago was most discouraging; however, the prospects are really brighter and October has brought about a goodly number of bookings. I have just returned from an extensive trip through New England and am pleased to report a most encouraging feeling among the clubs and societies, which fortunately seem to feel no need to make any material changes in their plans for the coming season.

In reviewing last season's business, it was infinitely better than one would expect, considering business depression all through the country. I am again the exploiter of a few new artists, some who have already made a start, and engagements have been closed with important societies, including New York Oratorio Society, Boston Handel and Haydn Society, Chicago Apollo Club, Worcester Festival, Minneapolis Symphony Orchestra, Buffalo Orpheus Club, Brooklyn Oratorio Society, etc.

Andrea Sarto, bass-baritone, is a recent important addition to the list; Christine Schutz, contralto, who appeared successfully last month at the Worcester Festival; Morse-Rummel, violinist, another acquisition to the Anderson artists, which now include the following: Marie

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Kaiser, soprano; Emma Nagel, soprano; Christine Schutz, contralto; Ida Gardner, contralto; William H. Pagdin, tenor; Charles N. Granville, baritone; Andrea Sarto, bass-baritone; Morse-Rummel, violinist; Rebecca Davidson, pianist; Albin

Antosch, 'cellist; American String Quartet; Louise Van Ogle, "Talks on Modern Operas"; Manhattan Ladies' Quartet (vocal), and please let it be known far and wide that they are all American artists and have for the most part received their entire musical education in this country.

Music League of America Proves Need of New Idea in Musical Management

EVIDENCE that the Music League of America is fulfilling expectations held by its firmest adherents, at the time of its formation last January, is now forthcoming. With barely six months of active operation this organization has accomplished sufficient to prove that a manifest need exists for its service.

When the League assumed the task of helping thoroughly qualified but comparatively little known instrumentalists and singers to help themselves it was compelled to select those who would reflect credit upon their sponsor. No better proof is required of the League's success in this direction than the fact that every engagement filled by an artist recommended has been in every way satisfactory to the clubs and individuals served, and to the public which patronized these musical affairs.

Beginning in a modest way, and with a desire chiefly to give young musicians who deserved to be heard under proper conditions that chance, the League has made undeniable headway. Receiving sincere co-operation from many quarters, this new organization has found gratifying sources of outlet for the services of the majority of the young artists who were chosen by its judging committees as worthy of receiving such opportunities.

Among the cities in which engagements have been obtained by the League for its singers and instrumentalists are: New York City, Bar Harbor, Newport, Atlantic City, Philadelphia, Chicago, Syracuse, Tuxedo, Yonkers, Brooklyn, Pittsburgh, Paterson, Newark, Williamstown (Mass.), Indianapolis, Hamilton (O.), St. Louis, Bloomfield, Orange, Trenton, Lawrenceville (N. J.), Morris-town, Scarsdale, Sheffield (Mass.), Washington (Conn.), and Sewickley (Pa.).

But what is even more encouraging to the officers of the League is the willingness shown by approximately one hundred musical and literary clubs, in various parts of the United States, to give the organization at least one chance during the 1914-1915 season to demonstrate its ability to furnish artists who can meet requirements.

The result will give to the young musicians whose names are as yet obscure several public appearances. And they have only to qualify to the artistic standard that gained them the endorsement of the judges to establish prestige for the League and to insure for themselves further engagements that will help them in their chosen careers.

Still more important, in some respects, is the move made by the League to establish in different cities series of concerts conducted under the auspices of the League. These concerts, which average three to a series, are already arranged for in New York City, Brooklyn, Boston, Pittsburgh, Youngstown (O.), Pelham Manor, Passaic, Montclair, Washington, Philadelphia, Newark, New Brunswick, New Britain, Rutherford, Grantwood and Englewood. These concerts are independent of those already mentioned. Moreover, the total concerts called for in these series are forty-eight, and provide sixteen appearances each for ten League artists.

One unquestioned value of such concert series as these will be the possibility, through their continuance from year to year, of positively guaranteeing to the most capable instrumentalists and singers many public engagements. In time it is the belief of the League's officers that enough concerts, so conducted, may be maintained to insure proper launchings for meritorious artists who are passed by the committees of expert judges.

No less important to the cause undertaken is the effort the League is making to co-operate with communities desiring help for the cultivation of good music.

There are several instances that may be pointed to of this nature, instances in which the League has found that the co-operation it is able to offer has been gratefully welcomed. Discovery that such assistance is desired demonstrates that great care is required to bring together those who wish to hear efficient musicians and the musicians themselves.

The auditions, or hearings, held last Spring and this Fall have resulted in nearly 400 singers, pianists and violinists appearing at various times before several groups of the most competent judges available. While sincere regret is felt that so many rejections have been made necessary, it is believed that the system is working for the greater good of all concerned.

Compelled to limit its choices to sixteen singers and instrumentalists at the hearings last Spring, and to select but six from the 300 candidates heard this Fall, sufficient ability was shown by many of the young musicians to justify the judges encouraging them to persevere in their attempts to become professional musicians.

Another bit of evidence tending to indicate that these hearings are regarded as of the greatest benefit to the appearing musicians is that most of those rejected have personally stated to the League's secretary that they felt benefited. Many of these young people have admitted that they now recognize the

seeming futility of trying longer to continue what they are not fitted for, while others have gained in securing advice that may now be turned to their ultimate advantage.

Coming from cities and towns outside New York City, most of the candidates who have sung or played for the several judging committees have carried home praise for the League and its aims of such nature that, in a number of instances, communications have been received asking the League to arrange to furnish certain organizations and individuals with one or more of its artists for concert purposes.

In view of these facts, and despite its having only begun the great work undertaken, the League is gaining the confidence of large numbers of persons. It cannot, of course, immediately find as much work for every capable artist as it would like; nor can it immediately co-operate with every community which will finally wish to take advantage of what the League can provide in the way of expert advice and professional musical ability.

The progress made, however, is of the sort that should be permanent, for the absolute impartiality maintained is fast gaining respect of the sort demanded for the permanent furthering of a work that is modeled on lines of promoting the best musical talent, and stimulating among musical people a keener appreciation of that sort of talent.

Howard E. Potter, who served as road manager for the recent Melba-Kubelik tour, was engaged as business manager for the Music League last July. His selection for this post is of great benefit to the league because of his widespread acquaintance among musicians and managers throughout this country, gained while on tour with Sembrich, Nordica, Clément, Kubelik and Melba.

Martha Maynard has just been engaged as traveling representative for the Music League. Miss Maynard has arranged many courses throughout the country where Music League artists will be heard.

Manager Macmillen Sees No Danger in Influx of European Musical Artists

S. E. MACMILLEN, who is managing the affairs of Francis Macmillen and Marie Hertenstein, the pianist, had some pointed remarks to make relative to the musical situation in America, particularly as to the effect the war will have on this country.

"I am not one of those managers who take fright easily," said Mr. Macmillen. "I do not believe," he added, "as many managers do, that the great influx of European artists and musicians to this country, bound to take place in view of

the war conditions, is going to demoralize the business of New York as well as the affairs of local managers throughout the country. On the contrary, I feel certain that it will prove to be one of the greatest aids to the musical development of this country we ever have experienced.

"To my way of looking at it, the first and most important effect this musical immigration is going to have is this:

"The main reason for the exalted position in music Europe always has held,

is not due so much to the fact that for years they have to a large extent produced the majority of the artists, but rather to the fact that they have furnished for these artists what, for lack of a better word, we may term 'atmosphere.' Here we never have had it in the sense that the European knows it. Here, not one in a hundred is a musician or cares anything for music in its better and more serious forms. There, scarcely one in a thousand is not a musician of more or less skill; if not with the fingers or voice, at least his musical mentality is developed.

Transporting "Atmosphere"

"Now," continued Mr. Macmillen, "the transfer of this great horde of musicians and artists from Europe to this country, particularly as they are now coming in bulk, is going to give us forthwith the 'atmosphere' Europe so long has enjoyed.

"When one looks over the audiences in our concert halls this season, especially those of New York, he will be able to say, 'There's Soandso, the celebrated violinist; Soandso, the famous pianist, singer,' etc., just as he has been wont to do in Europe. In other words, appreciation of the actual detailed and technical merits of the performing artist will not be lacking. Audiences will be made up of those capable of giving expert instead of perfunctory criticism.

"Strange to say, however, this influx of European artists and musicians has seemed to frighten many managers, several of whom have queried me after this fashion: 'What are we going to do with all these artists coming to this country and offering their services?'

"The answer, from my own personal point of view, is perfectly clear; here it is:

"Few managers in America, in fact the specific instances are exceedingly rare, ever have actually taken up a given artist's career, beginning at the time when the artist was a nonentity, from the viewpoint of a commercial proposition, and carried him through from the bottom to the top of the ladder of fame. Most of the successes made by Europeans in America, with but one or two exceptions, in reality were American successes before they ever played or sang a note in this country. This was due to the European reputations they had attained filtering to this country, through various mediums, long before the artist appeared here. Added to this may be mentioned the wide advance publicity it was possible for some of them to obtain through the leading musical publications of the country.

Advance Work Always Necessary

"Now," said Mr. Macmillen, "I have taken active part in just such cases as I have mentioned, and I am aware, irrespective of the merits of the artist, just what it takes in actual physical labor and cash outlay to bring about the desired results.

"Such being the case, the arrival of thousands of European unknowns in

[Continued on next page]

JACQUES

THIBAUD



Will surely fill his American engagements. The brilliant French violinist has written that the war will not affect his plans to be here for a four months' tour beginning in December.

Thibaud's playing last winter was the violinistic feature of the season. His return is eagerly awaited.

TOUR RAPIDLY BOOKING

Write LOUDON CHARLTON, Carnegie Hall, for Terms and Remaining Dates

PREDICTIONS OF THE NEW YORK MANAGERS

[Continued from page 16]

this country doesn't frighten me in the least, measured along the lines of whether or not they are going to interfere with the careers of my artists or those of the established ones of any other manager in this country. In short, these European artists will find their proper level in America just as they did in Europe.

"One more point," concluded Mr. Macmillen. "The war conditions are going to have a sort of renovating effect, in that the fit will be sifted from the unfit among local managers, thus removing one of the great evils with which New York managers have had to contend. Managers of the stamp of Mrs. Mae Davis Smith, of Buffalo; Mrs. Adella Prentiss Hughes, of Cleveland; Mrs. Ella May Smith, of Columbus; Mrs. Ona B. Talbott, of Indianapolis; James Furlong, of Rochester; Evelyn Hopper, of Omaha; May Beegle, of Pittsburgh; Myrtle Irene Mitchell, of Kansas City; L. E. Behymer, of Los Angeles, and dozens of others I might mention, have gone ahead arranging their season's work just as if the war didn't exist, a fine proof of stability and competency. On the contrary, I find those who have given trouble in the past are fast dropping out of the field, a circumstance which should merit an 'Amen' from all New York managers."

Manager Wagner Won't Add to Present List

CHARLES L. WAGNER occupies the unique position of a manager who declares positively that he will never add to his present list of artists. Mr. Wagner's name has become so closely associated with that of John McCormack, the tenor, that wherever one is spoken of the other is always thought of. Mr. Wagner has been successful in bringing McCormack forward in an altogether unusual manner.

The McCormack tour will open in Ft. Wayne, Ind., October 26, and he will give his first New York recital of the season in Carnegie Hall, October 31. The tour will comprise nearly one hundred engagements.

There are only four other artists who are under Mr. Wagner's management, these being Rudolph Ganz, the pianist, who arrived from Europe about three or four hours before his first engagement at the Worcester festival; Alice Nielsen, who opened her season in Washington at a Red Cross benefit concert September 27; Mme. Jane Osborn-Hannah and Riccardo Martin, the tenor.

Ensemble Organizations in Miss Bamman's List

CATHARINE A. BAMMAN, manager, of No. 436 West 154th street, whose specialty is chamber music attractions, said when asked regarding her season: "The fortunes, or rather the misfortunes of war threatened at first to engulf things entirely for me, as almost all of my artists were abroad, and most of them foreign born in the bargain, but the providence which takes care of managers was kind. There is now but one artist belonging to my organization abroad, and I have been so fortunate as to secure an able substitute, so there is no reason to apprehend that all bookings made cannot be consummated."

"This will be the banner year for that inimitable little orchestra of the reed and pipe, the Barrère Ensemble. It is booked on what is without a question one of the most extensive transcontinental tours ever arranged for a chamber music organization, lasting three months and including most of the important music centers and educational institutions from coast to coast."

"The newly formed Trio de Lutèce, composed of George Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello, which last season met with such an instant acclaim in New York, has this Summer been repeating this success in London. This organization is booked on two tours to the Middle West in November and January. On these and for the local engagements the Trio will have the assistance of Salvatore de Stefano to replace Mr. Salzedo."

"The University Quartet, which four years ago began life under the fostering and guidance of Arthur Whiting, mu-

sical pedagogue, has definitely taken its place among the recognized chamber music attractions. During these four years it has confined its unique activities of giving vocal chamber music concerts entirely to the leading Eastern universities, where Mr. Whiting's chamber music courses are a factor."

"The University Quartet numbers Mrs. Rabold, soprano; Mrs. Anna Taylor Jones, contralto; William Wheeler, tenor, and Albert Jahn, bass. Besides its usual collegiate concerts at Yale, Harvard, Princeton, Brown, it will include hearings at a number of educational institutions in the Middle West when it goes on tour in January."

"Reinhold von Warlich, the distinguished Russian basso cantante, will return to this country and make a number of appearances in conjunction with the Trio de Lutèce. He will also make a tour in the recitals of the Schubert and Schumann Cycles for which he has become famous."

Miss Bamman likewise has charge of the American interests of the titled Englishwoman. Diana Roger-Watts, whose Greek dances attracted such widespread notice on their presentation in New York, Philadelphia, Boston and Washington last Winter.

Mr. Turner Announces Eleventh Powell Tour

H. GODFREY TURNER, who devotes his time exclusively to the management of Maud Powell, and who has won a national reputation for the efficiency of his methods and his unique advertising ideas, announces that Mme. Powell has begun her eleventh consecutive season in this country with a short Southern tour. This is a record unapproached by any of the foreign or native virtuosos, the most noteworthy feature being that Mme. Powell has played an increasing number of concerts each succeeding year. Before the close of the present season she will have placed to her credit more than a thousand public performances since her return from an around-the-world tour in the Winter of 1904-1905. Following her Southern engagements Mme. Powell will be heard in Boston previous to her annual New York recital, which takes place on the evening of October 27, in Æolian Hall.

Kingsbery Foster Re-enters the Field

By KINGSBERY FOSTER

ALMOST everybody I have met in the past few days and to whom I suggested my intention of returning to the musical field as Concert Manager, has told me that this is the most possible time I could have chosen. Perhaps I am contrary by nature or possibly I am more optimistic than others but whatever the reason, the fact remains that I have chosen this moment because I think it is the best and most promising I ever have known in my association with American musical conditions. The West has just sold a hundred million dollars worth of wheat to Europe to be paid for in gold; the big steel factories are working over time on railway supplies and paraphernalia of war. The other day New York bankers lent to Tennessee one million dollars at six per cent., proving that money is plentiful and easy to get at normal rates of interest on good security. It is a certainty that when war ends, that there will be the biggest boom in America's business which we ever have known. Those who understand the principle of business will not wait for the actual beginning of the business rush in order to reap its benefits but like careful providers will make their preparations beforehand.

I am not one of the prosperity prophets in whose mind the wish is father to the thought. I am basing my predictions on an actual and practical observation of the musical field both here and in Europe.

My observations have brought me to this conclusion: While in the past our American musical pretensions have been based rather on patriotism than on any distinct belief in our own knowledge and progress, the time now has come when that has eventuated which the dreamers and prophets of the past few decades have been asserting and foretelling. We have imbibed from Europe all that is necessary to put us on an equal basis artistically with that part of the world so

far as appreciation of music goes and so far as the recognition of exceptional talent is concerned.

Believing in the present and in the future of the American artists, I believe in the fertility of the managerial business as a necessary concomitant. The artist needs his middle man to pave his way into public success and the attendant profits.

I regard myself as such a middle man and shall give my endeavor upon my re-entry into the concert field to present to the American public the best always which is obtainable in the line of talent, and the highest artistic endeavor.

Miss Friedberg's Success in Managerial Field

ANNIE FRIEDBERG, whose brother, the distinguished German pianist, Carl Friedberg, is to make his first American tour this season under her management, is one of the few women managers of musical artists who has met with success. This is a field in which many women have been active from time to time in the past but comparatively few have been successful.

In addition to other artists Miss Friedberg has given a good part of her attention to the booking of engagements for some of the prominent German artists of the Metropolitan Opera House. Among these are Frieda Hempel, soprano; Jacques Urlus, tenor; Herman Weil, baritone, and Carl Braun, bass.

Carl Friedberg will appear six times in New York City during the Winter.

Another artist who will make his American debut this season is Arrigo Serato, the Italian violinist. He will go to the Pacific Coast during his tour.

Other artists under Miss Friedberg's management are: Mme. Adele Krueger, dramatic soprano; Mme. Nana Genovese, mezzo soprano; Grace Close, mezzo soprano; Margaret Shirley, lyric soprano; Mary Adele Case, contralto; Umberto Sorrentino, lyric tenor, and Earle La Ross and Samuel Mensch, pianists.

G. Dexter Richardson in New York Office

G. DEXTER RICHARDSON, the musical manager who has had his headquarters in the Arbuckle Building, Brooklyn, N. Y., recently opened new offices at No. 501 Fifth Avenue, New York City. Though the growth of his business is primarily responsible for this change, Mr. Richardson states that he had also in mind the convenience of out-of-town managers. The Brooklyn office will also be maintained by Mr. Richardson but only for local Brooklyn musical affairs given under his direction.

In addition to managing the tours of the musical celebrities on his list, which this year includes Bernice de Pasquali, the coloratura soprano; Maude Klotz, the soprano; John Finnegan, the tenor, and Dorothy Hoyle, violinist, Mr. Richardson is this year planning several series of popular priced concerts for Boston, New York and Philadelphia, similar to those which he has given in Brooklyn for several years.

From bookings made through his office and the general outlook, Mr. Richardson seems certain that this will prove a banner season for American music.

Harriet Johnson Books Miss Cheatham's Tour

HARRIET JOHNSON, the capable manager of Kitty Cheatham, reports a most gratifying season for the noted American diseuse. The fact of the war and all the unrest and perturbation which must result from it even in this country serve greatly to enhance the significance of such work as Miss Cheatham is doing, and greatly emphasize the profound message she has to deliver. It provides a singularly efficacious antidote to the dominant passions of the hour. Miss Johnson has booked a long and extensive tour for the artist. She will be heard, as usual, in practically all the leading musical centers of the country, and she is one of the most important features of many of the leading concert courses in the smaller cities. There will be many valuable new features on her

programs. According to her custom Miss Cheatham will give her New York recitals at the Lyceum Theater at Christmas, New Year's and Easter. These events are recognized as among the most edifying of the New York music season.

She will also appear as soloist at the two Philharmonic concerts for young people.

Gertrude F. Cowen's Schedule of Artists

GERTRUDE F. COWEN, the New York manager, who has made noteworthy progress in the few seasons she has been in the field, announces that her leading artist for the season of 1914-15 will be Mme. Marie Sundelius, soprano, who has been booked with such prominent organizations as the Apollo Musical Club, of Chicago, Fortnightly Club, of Cleveland, Woman's Club, of Brockton, Mass., Fritschy Course, Kansas City, as soloist with the Boston Symphony, and St. Louis Symphony orchestras, and as soloist with the Minneapolis Symphony Orchestra, on their Spring Festival tour; also as leading soprano at the Swedish Singing Festival to be held at San Francisco during the Panama-Pacific Exposition. Other artists under this management are Marguerite Dunlap, contralto, whose specialty is singing the songs of the South; Ellen Keller, violinist; Edna Fassett-Sterling, soprano; Arthur Hackett, tenor and Dr. Bernhard Steinberg, who will be heard in lecture-recitals.

Anna Case Star of Mr. Renard's Offerings

FRED O. RENARD, the New York manager, who has made a place for himself in recent years through his successful handling of Anna Case, the soprano of the Metropolitan Opera Company, will again have Miss Case on his list. Dorothea Thullen, another American soprano, and Carlos Salzedo, the harpist, will also be under his management, as will Viola Gramm, soprano, the wife of Mr. Salzedo. Unfortunately Mr. Salzedo, who is a Frenchman, is at the front near Toul, and his wife is in Paris doing Red Cross work. This will delay the arriving of this artist pair, but it is believed that they will be in America by the beginning of the new year.

Mr. Schwarz Books Helen Ware's Tour

László Schwartz will, for the second season, present Helen Ware, the American violinist, in a tour which will include concerts in New York, Boston, Chicago, Milwaukee, Columbus, Kansas City, Toledo, Dayton, Mobile, Montgomery, Atlanta, Houston, Galveston, Emporia, Wichita, Tulsa, Bridgeport, Mankato, Kenosha, Oshkosh, Hampton, Uniontown, Altoona, etc.

Some of these appearances will be in joint recitals with Rudolph Ganz and Harold Bauer.

Bispham to Head Moving Picture Concern

David Bispham is the president, according to an announcement in the New York *Telegraph*, of a new moving picture concern, called the Gibraltar Films. The company plans to make films of the great popular operas and Thomas Quinlan, of the Quinlan Opera Company, of London, has entered into an arrangement to supply scenery, costumes, effects and the services of some of the leading artists under contract with him. Some of the operas that will be filmed in the next two years will be "Aida," "Bohemian Girl," "Cavalleria Rusticana," "Tales of Hoffmann," "Flying Dutchman," "Huguenots," "Lohengrin," "Parsifal," "Rigoletto," "Samson and Delilah," "Il Trovatore" and "Sicilian Vespers." The rights to forty-two operas have been secured.

Song Won de Tréville Decoration from Late Roumanian King

Apropos of the death of King Carl of Roumania, it is recalled that at the request of Queen Elizabeth (Carmen Sylva), who arranged the song "Auf der Bleibe," for Yvonne de Tréville, the late king decorated Miss de Tréville with the Golden Order of Benevito the last time that the famous prima donna visited Bucharest. Miss de Tréville will sing this song at her forthcoming New York, Brooklyn and Washington recitals and it will also figure on her program during her Southern tour.

HOPE OF BOSTON OPERA SEASON NOT WHOLLY LOST

A Possibility That Eben Jordan and Manager Russell May Modify Decision to Close House During Entire



A Familiar Boston View



Symphony Hall, Boston

Season—Dr. Muck Has Six Important Novelties for Boston Orchestra—Notable Concert and Recital Series Announced by Managers Ellis, Mudgett and Others—Handel and Haydn Society to Celebrate Its Centennial in Spring Festival—Conductor Mollenhauer's Fiftieth Year in Music—Many Other Choruses Active in City and Suburbs—New Home for Harvard's Flourishing Music Department—What May Be Expected from Music Schools and Clubs

Bureau of Musical America,
No. 120 Boylston Street,
Boston, October 9, 1914.

SO far, at least, as managerial enterprise and general musical activity are concerned, the European war affects the musical prospects of Boston for the season of 1914-1915 in only one important respect. That is, the opera, and the question of an opera season by the Boston Opera Company is by no means settled. A meeting of the directors, held a week ago, brought no decision on the subject. This indeed, would have been impossible, owing to the absence in Europe of Eben Jordan, the mainstay of the enterprise. The exact whereabouts of Manager Henry Russell, at the time of writing, is unknown. It is certain that Mr. Russell will make every effort to keep up opera at the Boston Opera House this season, and it is also probable that, as in the case of the Metropolitan, the war, in itself, would not cripple the available force of artists sufficiently to make a season impossible from that standpoint.

The question is rather what measure of public support could be counted upon, under present financial conditions, for the sixth season of the Boston Opera Company. It is probable that when the whereabouts of Mr. Russell is ascertained, he will be discovered in the near neighborhood of Mr. Jordan, senior, and that when Mr. Jordan, senior, arrives in town the question of opera or no opera will have been largely decided.

In the meantime, Anna Pavlova and motion picture shows will be the entertainment offered the public at the Boston Opera House. The moving picture season, in which the younger Mr. Jordan, is interested will last at least a month. If it is decided to inaugurate a sixth season of "permanent" opera, it will probably open some time in February rather than on January 4, the date at which the house was originally expected to reopen its doors for operatic production.

One week from today, on Friday afternoon, the 16th, the first public rehearsal of the season by the Boston Symphony Orchestra will be given. The program will open with the Beethoven "Eroica" Symphony, which Dr. Muck made the principal item of his program when he returned to Boston for his record engagement two seasons ago; the Brahms "St. Anthony" Variations; Strauss's "Don Juan," and Weber's overture to "Euryanthe."

Brings Six Novelties

Dr. Muck brings with him from Europe six important novelties to be heard during the symphony season, provided the parts of all of these compositions, ordered last Spring arrive in time. The new works will be: Five orchestral pieces, Arnold Schoenberg; Ballet Music, Stravinsky; Sinfonietta, Korngold; Symphony, Volbach; Fourth Symphony, Duparc; symphonic poem, "Brand," after Ibsen, Schjelderup. The complete parts of the two latter works are now in the Symphony Library.

Dr. Muck, protected, as far as possible, from the inviting attentions of newspaper men, arrived in Boston on the 8th, was inaccessible at his hotel, and very busy at Symphony Hall. Several places in the orchestra were competed for by musicians to whom he gave lengthy hearings. A hundred affairs awaited his attention, for he had remained overlong in Europe, and every spare minute was

spent in the library. The waiting list of his visitors is still lengthy.

Some who have little knowledge of the life of big orchestras have been asking about the results when Germans, Frenchmen, Belgians, Russians and Englishmen meet at the Symphony rehearsals. The answer seems to be, that even musicians may on occasion display common sense and human friendship. Dr. Muck, whose feeling about the position of Germany in this war is very keen and whose interest in the outcome is doubtless the more intense because of his rather personal relations with the Kaiser and his court, has engaged, to fill two vacancies, an Englishman and a Russian, which astonishes no one interested in the art of music, but which, seems to have occasioned surprise on the part of other individuals. The men themselves have acted as they have in other large orchestral institutions in this country. Their attitude toward each other seems to be non-partisan and former relations

van Endert, also due to arrive about January 1, for a tour of forty concerts; and Ignace Paderewski, who will come about the end of January, and give a limited number of concerts in a few principal cities of the United States. Mr. Ellis will give an important series of concerts in Pittsburgh, similar to a very successful series given there last year.



Above, Louis Mudgett, Concert Manager of Boston. Center, New England Conservatory Building in which Jordan Hall is located. Below, Dr. Arthur Mees, Conductor Cecelia Society of Boston.



continue undisturbed by European conditions, whatever their personal convictions regarding the issue at stake may be.

Managerial Schedules

Three important artists who will appear this season in America, under the management of Charles Ellis, are Fritz Kreisler, who is expected in January for a tour of some sixty concerts; Elizabeth

will open the season of these concerts on November 1.

The Handel and Haydn Society will give four concerts in Symphony Hall, aside from its festival to be held in honor of the centennial year of the society in the Spring. Other musical organizations under Mr. Mudgett's management will be the Kneisel Quartet, which will give its usual series of concerts in Steinert Hall; the Flonzaley Quartet, which will give three concerts in Jordan Hall, and the Longy Club of players on wind instruments, which will also give three concerts in Jordan Hall. Recitals under Mr. Mudgett's management will be given by Rudolph Ganz (October 17); Emilio de Gogorza, the baritone, if he arrives in time; Frank Gittelsohn, violinist; Mme. Leginska, pianist; Franklin Cannon, of New York, pianist, all new-comers to Boston; Ferruccio Busoni, Mr. and Mrs. Ossip Gabrilowitsch, Mrs. Helen Allen Hunt, Julia Culp, Josef Lhévinne, Tina Lerner, George Hamlin, Arrigo Serato, violinist; Miss Freiburg, also a violinist; Mme. Marie Sundelius; Thibaud, Kreisler, Godowsky, and Paderewski. It will be seen that Mr. Mudgett's season will be one of the most brilliant, so far, at least, as the artists are concerned, that he has conducted thus far.

At Steinert Hall

Steinert Hall, of which Richard Newman is the manager, has also its quota of concerts. There Stephen Townsend, baritone, will give four concerts; Emiliano Renaud will give two or three piano recitals, and Mme. Antoinette Szumowska will continue her very popular "lesson recitals" at the piano, when she discusses compositions and the manner in which they should be interpreted. The Zoellner String Quartet will be heard in concerts there. The Music Lover's Club, conducted by Mrs. Edith Noyes Porter Greene will give a concert in this hall. R. W. Hayes, the colored baritone, will give another this season. There are a number of additional concerts of which the dates are not definitely settled.

Under the management of William Carroll Hill, a series of Sunday evening musicales will be given in the Wilbur Theater, Florencio Constantino, opening the course on November 1. Arrangements have been made for the appearance later of Mme. Evelyn Scotney, the coloratura soprano of the Boston Opera Company and Howard White, basso, and dates are being arranged with Evan Williams, Lambert Murphy, Mrs. Henry Ray Denis (Lilla Ormond), Earl Cartwright, baritone; Hazel Bell Henry, recently returned to her home here from the Namur, Belgium, Opera House; Ramon Blanchart, baritone, and Edward Lankow, bass, of the Boston Opera Company, Mme. Jeska Swartz-Morse, Blanche Hamilton Fox, Elvira Leveroni, and others. It will be the endeavor, also, to encourage the appearance of some of the younger and more promising of Boston artists. The Wilbur is distinctly an "intimate" theater.

The choral societies have outlined their programs for the season, with the exception of the Cecilia Society, Dr. Arthur Mees conductor. Neither the dates nor the programs of the Cecilia concerts have been decided upon. It is probable that three *a capella* concerts will be given, of old and new music.

Handel and Haydn Society Centennial

The Handel and Haydn Society, Emil Mollenhauer, conductor, which, as stated above, will this year celebrate its centennial, is the oldest choral organization in America to have given concerts each year from the first year of its existence.

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HOPE OF BOSTON OPERA SEASON NOT WHOLLY LOST

[Continued from page 18]

Every care will be taken that the Festival, to be given in the week of April 11, shall be as impressive as the occasion deserves. On Sunday, April 11, Verdi's "Requiem" will be performed. On Monday evening, will take place the dress rehearsal of a new work by Horatio Parker, especially composed for performance at the festival, and scored for chorus, solo quartet, with a second solo quartet back of the stage, and orchestra. The public performance of the work will take place on Tuesday. Wednesday will be soloists' night, and soloists thus far engaged are Ernestine Schumann-Heink, Louise Homer, Lambert Murphy and Alma Gluck. On Thursday, Mendelssohn's "Elijah" will bring the Festival to an end.

The Handel and Haydn Society is not only fortunate in its membership and its conductor, but in its financial condition. There is now a building fund of about \$70,000 and a guarantee fund of \$25,000. The Spring festival will involve a big financial outlay, and the society will feel itself fortunate if expenses are equalled by box office receipts, but in this case box office receipts are held as a secondary matter.

The Apollo Club, of which Mr. Mollenhauer is also conductor, promises a season full of interest. This club, founded in 1871, is now in its forty-fourth year. It is one of the most characteristic of Boston's musical organizations. The usual series of three concerts before the invited guests of the Club, in Jordan Hall, will be given this Winter, on November 17, January 12, and March 2. The soloists for the successive concerts will be Mrs. Grace Bonner Williams, soprano; Leland Powers, who will recite with music; and Marie Nichols, violinist. A fourth concert will be given in Symphony Hall on April 6 and will enlist the services of retired active members of the club, in addition to the regular body of singers, the Harvard Alumni chorus, of about 125 singers, trained by Warren Locke, and a large orchestra. The total number of singers will be about 250. The soloists at this concert will be Lambert Murphy, of Harvard '08. The rehearsals of the Apollo Club have begun.

Other important concerts in which Mr. Mollenhauer is specially interested are the two concerts given during the Winter for the Musicians' Mutual Relief Society. The first of these, an orchestral concert, will take place on November 22, and will enlist the services of about 350 players, with Mr. Murphy as soloist. The second, a band concert of equal proportions will take place in February. The soloists have yet to be announced.

A Mollenhauer Anniversary

Singularly enough, a year which is so full of important activities for Mr. Mollenhauer is the fiftieth anniversary of the year that he decided upon a musical career. He left school as a very young boy, for he was one of a family of twenty-six—sixteen boys and ten girls—and there was hardly bread and butter enough to go around. He was a violinist with the celebrated troupe of "Wood's Minstrels" in New York, when Cool White was the middle man. He was a first violin under Theodore Thomas in his fifteenth year. He became a choral conductor when Carl Zerrahn fell ill suddenly, previous to a performance of "Samson" in Lynn, a little more than twenty years ago. George Stewart had recommended him strongly as one capable of carrying the day, and the result of the performance did much to establish Mr. Mollenhauer's reputation in this field of musical activity.

The People's Choral Union, Frederick W. Wodell, conductor, is extending its scope this season. A sight-singing class will be established in a new locality—at Faelten Hall, No. 32 Huntington avenue—for beginners, which will meet on Wednesday evenings through the season, beginning October 14. And other classes for beginners will be held on Sunday afternoons in Recital Hall, New England Conservatory Building, beginning October 18. These classes are exceedingly valuable for their musical results. They interest and instruct many who, otherwise, would not dream of studying singing and sight reading sufficiently to take part in performances of important choral works. The classes fit the applicant for the entrance into the big chorus, and the performances each Winter in Symphony Hall. The classes are open to women over sixteen and men over eighteen. The quality of voice is a secondary consideration. The individual is accepted and

rated according to his intelligence and musical perception. For the elementary classes absolutely no previous knowledge of music is necessary. Books and music are furnished free, and there is a charge of ten cents for running expenses of the building, etc. Two concerts will be given this Winter by the People's Choral Union, in January and in April. For the first concert Mr. Wodell is planning a program of new cantatas by American composers, which will also include Bruch's brilliant "Fair Ellen." The work for the Spring concert will be announced later. It will be an oratorio.

New Choral Society

The Choral Music Society of Boston, a newly formed organization of forty-two selected voices, with the baritone, Stephen S. Townsend as its conductor, has plans for a busy season. At the society's first and only concert after its organization last Spring, it will be remembered that a creditable performance of César Franck's Mass in A was given at the First Church. So successful was this performance that the New England Chapter of the American Guild of Organists, has requested that it be repeated this season, some time in January under the guild's auspices. This will be done.

The first regular concert of this season will take place, December 9, in Jordan Hall, when a miscellaneous program consisting of old madrigals and ancient and modern classics will be given. The assisting soloists will be C. Lynwood Farnam, organist of Emmanuel Church. Many of the works to be sung, will be heard for the first time in Boston. Among these are, Margaret Lang's "The Old Parson of Casel," L. R. Lewis' "May-time," an arrangement by Henry Knight of Tchaikowsky's "A Legend," and, from the manuscript of John Densmore, "The Festival of Ceres."

It is purposed to give the Bach Passion according to St. John at the second concert, March 31, in the First Church on Clarendon street, with the accompaniment of orchestra and organ, and the assistance of prominent solo singers, who are yet to be announced.

Mr. Townsend, with his artist pupils will give two song-cycles, in Steinert Hall on October 28 and 29. The programs will be made from such tuneful cycles, as "The Morning of the Year," "Dorothy's Wedding Day," "Florianna," "The Divan," "Fairy Dreams," etc. On Christmas eve, at the Harvard Musical Association, Mr. Townsend will conduct a performance of Hugo Wolf's cantata, "Christmas Night."

Suburban Choruses

The Festival Chorus in Malden Plans two concerts for the season, the first of which, according to precedent of long standing, will be of "The Messiah." The soloists will be Edith Cary Page, soprano; Mrs. Caroline A. Jones, alto; Edward Hathaway, tenor, and a basso to be announced later. At the second concert of this chorus, in April, "The Creation" will be sung. For both of these concerts the accompaniment will be furnished by the Boston City Orchestra, and the conductor will be Howard Clarke Davis, who organized this chorus four years ago and who has been its leader ever since.

Plans for the coming season of the Mendelssohn Club of Chelsea, Howard Clarke Davis, conductor, provide for two concerts, the first of which, to be given early in December, will be in the nature of a chamber concert, enlisting the services of Rena Lazelle, the New York soprano, and a harpist, in addition to the chorus work of the Club. The second concert, in April, will be a performance in concert form, of one of the standard operas, probably "Samson et Delila." For this concert the Boston City Orchestra will play, and eminent soloists are under consideration. This club is entering upon its tenth season.

The Oratorio Society in Stoneham, and the Choral Society of Watertown, both under the direction of Howard C. Davis, have not finally decided upon their year's work. The Choral Society in historic Plymouth, which is conducted by Charles B. Stevens, will give two concerts. At the first, the chorus will sing the entire score of Gounod's "Faust" in concert form, while the annual Spring concert will consist of a performance of "Elijah." Mr. Stevens has not yet announced his soloists.

In Quincy, the Choral Society is about to start on its seventh consecutive season under the presidency of Thomas B. Pol-

[Continued on page 21]

A DOZEN AND ONE SUCCESSFUL CONCERT SONGS FROM RECENT PROGRAMS

A DREAM

High in Ab
Medium in FMedium in E
Low in Db

By J. C. BARTLETT

Price 25 cents net, postpaid

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Medium in G

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HOPE OF BOSTON OPERA SEASON NOT WHOLLY LOST

[Continued from page 19]

lard, whose untiring efforts are responsible for the flourishing condition in which the society stands to-day. It has known but the one president, but has been obliged to change conductors twice. The first conductor was the late Arthur S. Wonson, who was succeeded by Osbourne McConarthy, now of Northwestern University. The present conductor is George Sawyer Dunham, under whose able direction the society will sing its first concert this season in February. The program will include Rossini's "Stabat Mater," and Gounod's "Gallia." The Brockton Philharmonic Orchestra will do the accompanying, and eminent artists will assist in the solo rôles. The chorus will number 100 singers. Mrs. Edith Cary Page, secretary of the society, and soprano soloist at the Congregational Church in Malden, will give a song recital in Quincy Music Hall in November, assisted by Florence Olney, pianist, and a cellist. Mrs. Page's program will be made up of the compositions of American women composers.

The Choral Society in Lynn will give its first concert on November 19, in the High School Hall, Mendelssohn's "Elijah" being the work which will be sung under the baton of Arthur B. Keene. The soloists will be Mme. Wilhelmina Wright Calvert, soprano; Edith Castle, alto; Harold Trip, tenor, and Herbert W. Smith, baritone. The annual Spring concert of the society in May will be devoted to operatic selections. On January 18, the society will join with the Lynn Educational Association in a concert, assisted by the Lynn Orchestral Club, Mr. Keene conducting.

The Brockton Choral Society, George Sawyer Dunham, conductor, will change its custom in this year's concerts, in the giving of the light opera, "The Mikado." With the assistance of H. A. Bumpus and N. Curtis Clark, this work will be performed in mid-Winter. Mr. Dunham has arranged a series of orchestral concerts to be played by the Philharmonic Orchestra of Brockton this season, and a male chorus of forty voices will give a concert under his direction.

The Rubinstein Choral Club of women's voices, under the direction of Mrs. Nellie Evans Packard, the Brockton vocal teacher, will also be heard in concert this season here.

Music at Harvard

An important factor in the musical life of Boston is the music department of Harvard University—a music department, by the way, which has turned out more composers, critics and active musicians of reputation than any other similar department in this country. The department now has a new building, which has cost about \$90,000, \$80,000 of which was the original gift of James Loeb of '88, to which Paul Warburg and David H. Morris added each \$5,000. In addition to these sums, necessary for the erection of the building, a maintenance fund of \$50,000 has been raised, "in large part due to the generosity of friends not connected with Harvard, who believe that music at the oldest American university should be liberally supported." I quote from an article by Professor Walter R. Spaulding, head of the Harvard Music Department, which appeared in the *Harvard Graduates' Magazine* of June, 1914.

Another paragraph of Professor Spaulding's article is as follows: "The musical organizations at Harvard, in one or more of which every student with natural aptitude is likely to take part, comprise the following: The Pierian Sodality or college orchestra, with a membership of about sixty players—the second oldest musical society in the country, which celebrated several years ago its centennial; the University Glee Club of some forty voices, which is more than fifty years old; the Banjo and Mandolin Club; the Musical Club, organized seventeen years ago; the recently founded *Harvard Musical Review*; the Appleton Chapel Choir, and the department of music, established in 1862 by Professor J. K. Paine, courses in which are elected annually by from 150 to 200 students. In other words there are several hundred men each year at Harvard who are showing a definite interest in music and are often making it their special field of study. For all these groups the building is planned to furnish a common home, to do for the unification of musical life at Harvard what the Philips Brooks House has done so effectively for the religious and social activities." The building is already occupied by the music department, but later in the season a special concert of compositions by Harvard men

will be given to inaugurate the occupation formally. Sons of Max Zach and E. Jacques Hoffman, the latter of the Boston Symphony Orchestra, are promising students in this department.

At Boston University this year Professor John Marshall, head of the music department, is assisted by Philip Clapp,



Dr. Karl Muck, Conductor Boston Symphony Orchestra (above), and Emil Mollenhauer, Conductor Handel and Haydn Society and Apollo Club

who, in addition to his classes, will give a series of lectures on the programs of the Boston Symphony Orchestra.

In the Music Schools

The music schools record registration at least as heavy or a little more so than last season. The New England Conservatory, for instance, having last season a registration of 2,800, expects to exceed that number this year. The large faculty of this conservatory has not been affected by the war, as was at first feared. All instructors have returned to their posts. In addition to the completeness of the music courses of practical study there is a long list of valuable supplementary lectures, from those by Wallace Goodrich on the history and the mechanism of the organ, and Professor Elson's lectures on theory and music history, to Dr. Black's lectures on literature.

The Fox-Buonamici School of Piano-Forte Playing has made an important innovation this season, after much careful consideration and in response to various requests. This is, the awarding, in the future, of diplomas for teachers and performers. Mr. Fox and Mr. Buonamici have from the beginning laid great stress upon the individual needs of each student, and the necessity for the most careful individual instruction, rather than collective attainment. There is also the fact that the requirements of diplomas, unless very carefully considered, may make it possible for a person of comparatively little talent or initiative

to enter the musical profession with flying colors. A certain number of "pieces" mastered; a few stock test questions, etc., and the matter is adjusted. On the other hand, the student who wishes to undertake a professional career is not long in discovering that an official certificate is of great help to him in finding a position. After due deliberation, therefore, Mr. Fox and Mr. Buonamici have compiled examination tests which make as thorough a demand upon musicianship as upon the digital dexterity of the student.

When Mr. Faelten, of the Faelten Pianoforte school, was asked what new developments he could point to this season, he said, "Nothing startling. We try to develop all the time, but—not by jerks! We have a good patronage and for the reason that much of it is local, have suffered little from those who are never happy until they are flying to another teacher, or are 'going abroad to study.'"

There are two music schools in the city of rather different aims from those I have mentioned. Their purpose is to educate poor children in music, at nominal prices, and their opportunity for good is only limited by their facilities for work. The South End Music School has gained greatly in this direction since the acquisition of the new building on Pembroke street, and a consequent increase of facilities for all branches of musical endeavor. Its orchestra has developed famously in three seasons, and there are many who sing and play on instruments. At least as many public concerts as usual will be given by this orchestra and also by soloists from the school this Winter.

The Boston Music School Settlement, the second institution, of which Professor Spaulding is director, and Daniel Bloomfield, associate director, announces an important series of "Concerts for the People," to be given on every other Sunday afternoon, beginning October 25, when Maud Powell, the violinist, and Felix Fox, pianist, will appear. The other dates are: November 8, Arrigo Serato, violinist, George Mitchell, tenor; November 22, Tina Lerner, pianist, and the Swedish Singing Society, "Harmonie," Gustaf Sundelius director; De-

cember 6, Mme. Gerville-Réache and the Hoffmann String Quartet. The prices for these concerts will range from fifteen to seventy-five cents, and it is seldom that there is opportunity to hear such artists at such a price.

Clubs and Critics

It will be seen from the foregoing that Boston is to have a busy musical season, that the newspaper critics will be fully employed. They are at their posts, and first guns have already been fired, since the opening of William Leahy's opera season at popular prices at the Boston Theater. Mr. Elson, the dean of the critics of this city, continues in his position on the *Boston Advertiser*. Philip Hale performs the labors of a Hercules as both dramatic and musical critic of the *Boston Herald*. H. T. Parker does a like service for the *Boston Transcript*. Arthur Wilson continues on the *Globe*; Edward Harkins on the *Boston Journal*; Winthrop Tryon with the *Christian Science Monitor*; Frederick Johns on the *Boston American*; the writer with the *Boston Post*.

The music clubs are not less active than heretofore. The MacDowell Club, Helen Ranney, president, and Katherine Shillaber, vice-president, has now an active membership of 500 and a considerable waiting list. Among the active members Bernice Fisher, formerly of the Boston Opera Company, will take prominent part in the concerts this season. At the first meeting, early in December, Mrs. H. H. A. Beach, following her return from Europe, will be given a reception in Copley Hall. Clare Forbes, the young pianist who has attracted much attention in this city of late and who appeared very successfully last season in New Bedford with the Boston Symphony Orchestra, will play piano compositions, and Mrs. A. L. Golden will play a group of pieces for the viola. The orchestra of the MacDowell Club, which is conducted by Frederick L. Mann, of the Boston Symphony Orchestra, will number about sixty, when it plays at the final concert of the season next April, and an earlier concert by the strings of this orchestra, forty in number, will take place, as usual earlier in the season. OLIN DOWNES.



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<i>Soloists</i>	Alma Gluck (First appearance with orchestra)	Harold Bauer (First appearance with orchestra)	Efrem Zimbalist (First appearance of the season)
	Olive Fremstad (First appearance of the season)	Ferruccio Busoni	Carl Flesch (First appearance with orchestra)
	Elena Gerhardt (First appearance with orchestra)	Leonard Borwick (First appearance with orchestra)	Frank Gittelson (First appearance of the season)
	Schumann-Heink (First appearance of the season)	Josef Hofmann (Only appearance with orchestra)	Fritz Kreisler
	Felice Lyne (First appearance of the season)	Ossip Gabrilowitsch (First appearance with orchestra)	Alexander Saslavsky
	Emilio de Gogorza (First appearance with orchestra)		<i>Flautist</i> George Barrère

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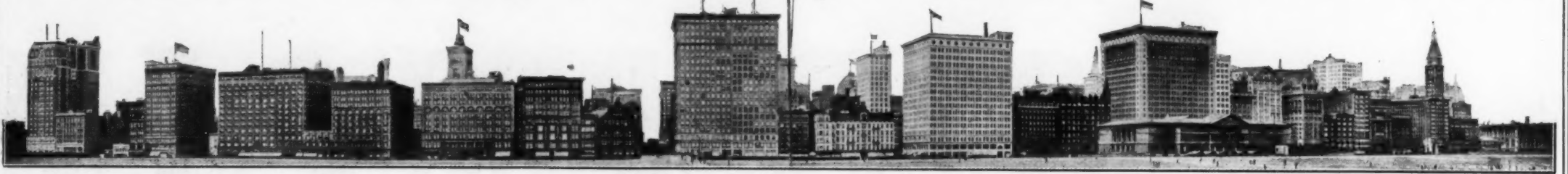
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Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, October 10, 1914.

IT does not seem likely that the musical season in Chicago will be as brilliant under the European conditions, as last year, for without the regular performances of the Chicago Grand Opera Company, around which, for the general public, the musical year revolved, a void has been created which has not yet been filled. However, it is announced that the Century Opera Company will give a welcome season of eight weeks of English opera in the Auditorium, beginning November 23, and many brilliant events in other branches of the art have already been arranged for. The consistency with which Chicago supports American musical products is an encouraging sign of the times.

First in importance must be mentioned the plans of the Chicago Symphony Orchestra, under Frederick Stock, which will begin its twenty-fourth season, October 16, giving the usual series of twenty-eight Friday afternoon and Saturday evening concerts.

It was most re-assuring to note that, as early as August, the entire house had been subscribed for for the Friday afternoon concerts. The Saturday evening concerts have also become much more popular and most of the best seats have been taken for this season.

All the members of the orchestra are on hand, Bruno Steindel, who remained abroad longer than his colleagues, arriving in time to assume his position at the head of the 'cello division.

Several novelties are in preparation for the first four concerts and some of the less familiar new works which have been heard in the last two or three seasons will be repeated. This remarkable list of soloists is announced:

Piano—Ferruccio Busoni, Harold Bauer, Joseph Lhévinne, Arthur Shattuck, Olga Samaroff, Tina Lerner; violin—Fritz Kreisler, Jacques Thibaud, Albert Spalding, Frank Gittelsohn, Harry Weisbach, Hugo Kortschak; vocal—Mme. Schumann-Heink, Louise Homer, Alma Gluck, Leo Slezak; violoncello—Bruno Steindel, Emmeran Stoeber; harp—Enrico Tramonti; oboe—Alfred Barthel.

The concerts as usual will be given in Orchestra Hall and Frederick J. Wessels and Henry E. Vogeli, the business managers, as in the last five or six years, will present a number of other concerts and recitals by visiting artists.

American Soloists for Apollo Club

The Apollo Musical Club, the oldest and most important choral body of Chicago, under the direction of Harrison M. Wild, will this season give a series of five concerts. The chorus consists of 300 mixed voices and its interpretations of the standard choral works are on the highest plane of artistry.

This year's concerts will begin October 18 with an extra concert at which Sir Edward Elgar's "Caractacus" will be presented with four American soloists. Then will follow the regular concerts including two of the "Messiah" on Friday night, December 25 and Sunday afternoon, December 27. Here also American soloists have been engaged, and the Apollo chorus will be augmented to 1,000 singers for each performance.

On February 22, the first performance in America of Florent Schmitt's "Forty-seventh Psalm," and the first American performance of "The Veil," by F. H. Cowen, will be given, at Orchestra Hall. The complete list of soloists for these performances has not been announced. The last concert of the season will be devoted to a performance of Bach's "Passion Music of St. Matthew," which will be presented on March 29. For this, a boys' choir of 150 voices will be added to the regular chorus, and five American soloists have been engaged. The concert will be divided into two parts, be-

been engaged as soloists. New works to be performed include Frederick Stevenson's "Idylle Mongolienne," "Léonor" and "Omnipotence." Two of Harling's cantatas will be presented, one of which, "The Two Angels," has just been published.

The Chicago Madrigal Club, under its director, D. A. Clippinger, has arranged for two concerts at the Fine Arts Theater, one to be given early in December and the other early in March. Mr. Clippinger has also arranged for a series of twelve lecture-recitals covering the entire literature of the song classics.

Other choral concerts to be heard during the season, for which the dates have not been finally settled, are those of the Chicago Singverein, under William Boeppler; the Chicago Musical Art Society, under Eric Delamarter; the Bach Choral Society, under John W. Norton; Sunday Evening Club, under O. Gordeon Erickson, and the Chicago Choral Society, under Carl E. Hutter.

Early in the Summer there seemed to

awarded by Charles G. Dawes, patron of musical art.

Besides the other attractions on Manager F. Wight Neumann's list, the coming of the New York Symphony Orchestra, under Walter Damrosch, will be one of the features of the season.

The more intimate concerts, which enhance Chicago's musical life, are given by the Chicago Chamber Music Society, the Kneisel Quartet, the Beethoven Trio, the Flonzaley Quartet and the Zukowsky Trio.

Of these, the Kneisel Quartet will give three subscription concerts at the Illinois Theater on Sunday afternoons, November 22, January 31 and March 21. Two concerts by the Zukowsky Trio will be given at the Little Theater on Sunday evenings not yet announced.

The Neumann Concerts

The series of concerts and recitals to be given by F. Wight Neumann, the dean of Chicago impresarios, is one of imposing dimensions. Mr. Neumann has returned with his family from his annual trip abroad without suffering any hardships on account of the war. The concerts and recitals under his direction will be given at Orchestra Hall and the Illinois Theater.

Mme. Johanna Gadschi, of the Metropolitan Opera Company, will open the series, October 18, at the Illinois Theater. Then will follow recitals by Mme. Margarete Matzenauer, contralto; Carol Robinson, Chicago pinaist; joint recital by Mme. Rosa Olitzka, contralto, and Ludwig Schmidt, violinist; piano recital by the famous Chicago pianist, Fannie Bloomfield Zeisler; song recital by Alma Gluck, soprano; sonata recital by Mr. and Mrs. David Mannes; piano recital, Carl Friedberg; song recital, Mme. Marcella Sembrich; violin recital, Arrigo Serato; song recital, Mme. Schumann-Heink; concert by the New York Symphony Orchestra, under Walter Damrosch; joint recital of Elena Gerhardt, lieder singer, and Efrem Zimbalist, violinist; concert by Julia Culp, lieder singer; violin recital, Carl Flesch; piano recital, Olga Samaroff, song recital, Leo Slezak, tenor; piano recital, Josef Hofmann; song recital, Maggie Teyte, soprano, and a number of other concerts and recitals under negotiation, besides the three concerts already mentioned by the "Kneisels."

The dates for these recitals and concerts are not announced and possibly there is doubt as to the appearance of some of the artists at any particular dates. Most of them, however, are already in America, and the rest are sanguine of filling their concert engagements despite the apparent difficulties of reaching this country at present.

Rachel Kinsolving has arranged four morning concerts to be given at the Woman's Club Building in Evanston. Gertrude V. O'Hanlon and Alma Voedisch have also booked dates and concerts for a number of their artists to appear at recitals and concerts throughout the season.

Briggs Bureau Reorganized

The Briggs Musical Bureau has been re-organized and is to be designated in future as "The Briggs Bureau of University Extension." There will be no curtailment of concert, recital and oratorio bookings, but additional work will be undertaken for the purpose of booking complete courses requiring lecturers of international renown and literary celebrities. The artists of the bureau will

[Continued on page 27]



No. 1—Carl D. Kinsey, Manager, Apollo Club of Chicago. No. 2—F. Wight Neumann, Chicago's Leading Impresario (Photo, Matzene). No. 3—Harry P. Harrison, President, Redpath Musical Bureau

ginning at five o'clock in the afternoon, with a recess from 6:30 to 8:30, and continuing then until the end. The Chicago Symphony Orchestra will supply the orchestral accompaniments for all of the Apollo Club's concerts.

Carl D. Kinsey, the business manager of the Apollo Club, is an ardent supporter of American music and American artists, and of the soloists engaged the greater part, are Chicago artists. Mr. Kinsey states with regard to the North Shore Musical Festival at Evanston, to be given the latter part of May, 1915, that no decision has been arrived at as to the works or the artists. P. C. Lutkin will be the general musical-director as in former seasons.

Mr. Kinsey has also arranged for a number of concerts, of which that of the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, on March 1, is one of the most important.

Novelties for Mendelssohn Club

The Chicago Mendelssohn Club, under the direction of Harrison M. Wild, will present three concerts at Orchestra Hall during its twenty-first season, December 17, February 25, and April 29. This chorus represents the highest type of Männerchor in Chicago. Most of the members are professional singers. Florence Hinkle and John W. Nichols have

be a likelihood that regular Sunday afternoon orchestral concerts would be given during the Winter by the new National Symphony Orchestra, but conditions, unforeseen at the time, have prevented the consummation of this plan. However, there will be the regular Sunday afternoon orchestra concerts by the North Side Turner Hall organization, to which, after a year's absence, Martin Ballman returns as conductor. In recent years also, orchestral concerts have been given at various centers throughout the city—at Fullerton Hall, under Wal-fried Singer; at the Chicago Hebrew Institute, under Alexander Zukowsky, and at Sinai Temple, under Arthur Dunham.

Encouraging American Music

Glenn Dillard Gunn has announced two orchestral concerts by the Chicago Symphony Orchestra for the propagation and encouragement of American music by American musicians.

Mr. Gunn will conduct the orchestra at these concerts. For the first, MacDowell's A Minor Piano Concerto has been selected as one of the numbers on the program, for which the soloist will be chosen in open competition. The successful candidate, who must be an American and trained in America exclusively, will receive, besides the honor of playing at the concert, a cash prize of \$200

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Nov. 6— “	WILLY BURMESTER
“ 20— “	FERRUCCIO BUSONI
Dec. 4— “	HELEN STANLEY
“ 18— “	CORNELIUS VAN VLIET
Jan. 1— “	JACQUES THIBAUD
“ 15— “	ALICE VERLET
“ 29— “	JOSEF LHEVINNE
Feb. 5— “	RICHARD CZERWONKY
Mch. 5— “	ARTHUR SHATTUCK
“ 19— “	FRITZ KREISLER
Apr. 1—Ninth	LUCILLE STEVENSON
Symphony	GENEVIEVE WHEAT
Quartet:	REED MILLER
	THEODORE HARRISON

Twenty-one Sunday Pop Concerts

Minneapolis Auditorium, Afternoons at 3.30

Oct. 25—Soloist	IRENE JONANI
Nov. 1— “	PAULO GRUPPE
“ 8— “	SARAH SUTTEL
“ 15— “	FRANCES INGRAM
“ 22— “	CARL UTERHART
“ 29— “	EDNA GUNNAR PETERSON
Dec. 6— “	ANDREA SARTO

Six Young People's Concerts

No Soloist

Minneapolis Auditorium, Afternoons at 3.45

Friday, Oct. 30
Friday, Nov. 13
Friday, “ 27
Friday, Jan. 8
Friday, “ 22
Friday, Mch. 12

Beethoven Cycle Six Concerts

Minneapolis Auditorium, Afternoons at 4.00

Nov. 24—Soloist	FLORENCE HINKLE
Dec. 7— “	MARION GREEN
Jan. 5— “	FANNY BLOOMFIELD ZEISLER
“ 19— “	MAUD POWELL
Mch. 16— “	LEONARD BORWICK
“ 31—	NINTH SYMPHONY

St. Paul Series—Eight Concerts

St. Paul Auditorium, Thursday evenings at 8.15

Nov. 5—Soloist	MILDRED POTTER
“ 19— “	FERRUCCIO BUSONI
Dec. 3— “	HELEN STANLEY
“ 31— “	JULIA CLAUSSEN
Jan. 14— “	ALICE VERLET
“ 28— “	JOHN McCORMACK
Mch. 11— “	RUDOLPH GANZ
“ 25— “	RICHARD CZERWONKY

Midwinter Tour February 7-March 4

Spring Tour April 11-June 5

PRESS COMMENTS

“Emil Oberhoffer and the Minneapolis Symphony Orchestra are looked upon with great favor by the Chicago public. Their annual visits always attract great audiences and elicit vast enthusiasm. The reasons for their popularity are easily stated; Mr. Oberhoffer is a magnetic personality who does great things in that division of symphonic literature which may be called ‘subjective,’ and he has a fine orchestra that grows better from year to year.”—*Chicago Tribune*, Feb. 23, 1914.

“The orchestra from the Northwest is a welcome guest each season. Since its first concert here it has grown steadily in the public's favor. It set its standards at the start by a splendid performance of the ‘Leonore No. 3’ overture. The orchestra's playing was brilliant, its quickness of shading admirable and its tone generally of a hearty, healthy beauty. Mr. Oberhoffer is justified in his confidence in the ensemble, and the band's clientele may rejoice that it has built so admirable an orchestra in little more than a decade.”—*Chicago Inter-Ocean*, Feb. 23, 1914.

“Emil Oberhoffer is an exceedingly interesting personality, always the dominant force with his orchestra, which he has molded to his interpretative will so that you have the distinct sense that they are expressing his artistic convictions, and he has something to say worth listening to. He dramatizes all that he plays, delighting in striking contrasts of dynamics and tone colors which sometimes surprise you, yet come naturally from the meaning of the music as viewed through the glass of his intense temperament. However we may differ as to the expression of truth, Mr. Oberhoffer is a stimulating personality, who always gives you something to think about, and he has a very fine body of men. At times he still sacrifices quality of tone to intensity, but he has something to say, the courage to give expression to what he believes and with the dignity of conviction.”—*Chicago Post*, Feb. 23, 1914.

“Emil Oberhoffer brought his Minneapolis Symphony Orchestra to town last night for its third annual visit and exploited its virtues in a concert at Carnegie Hall. Mr. Oberhoffer demonstrated again his genius for conducting and the fine control that he has over his players, as well as that they have been selected with care and play well together. They were heard in Weber's ‘Oberon’ overture, Sibelius's tone poem ‘Finlandia,’ and Brahms's second symphony, to each of which they gave a worthy exposition, playing the symphony with especial distinction.”—*New York Evening World*, March 3, 1914.

“Undoubtedly the Minneapolis Orchestra has come into its own and the older organizations should look well to their laurels lest they be wrested from them by these young, vigorous players, who have come out of the North, many of whom look to be around the early thirties. Fresh blood has been instilled into orchestral achievement and to the praise of Cleveland, this body of musicians was early recognized through the broad vision of Mrs. Hughes.”—*Cleveland Leader*, March 7, 1914.

“Comparisons are odious in music as elsewhere, so none will be made only to say that the performance of Emil Oberhoffer and his magnificent orchestra was a revelation even to those who have heard the most famous symphony orchestras in this and foreign lands, as not only was the orchestra work perfection, but the talents of the players were brought to the most effective realization through the appealing understanding of the director and the manner in which he worked the great orchestra to artistic climax after climax, never allowing even a single note to pass without giving it the full beauty intended by the composer. The director was one in fact as well as title, as he beckoned to each instrument when it was to stand forth in some delightful bit of solo work and even gave the accentuation of each note, thus producing musical beauties that have never before been heard in concert in this city.”—*Dayton Daily News*, March 11, 1914.

“Seldom in this city has there been a more enthusiastic symphony audience or more popular outbursts of applause than marked the appearance for the third time in Buffalo of the Minneapolis Symphony Orchestra under the direction of Emil Oberhoffer, at Elmwood Music Hall last evening. This comparatively new symphony orchestra has taken tremendous strides musically during the past five years, and is now to be reckoned with as one of the greatest of our American symphonic bodies. It is an organization which has good red blood in its veins, and is happily devoid of the lack-lustre efforts of weary routinists. Mr. Oberhoffer as a conductor, while adhering to classic traditions, gives to his readings a vitality which bespeaks the virile individuality of the man, who is at once a great musician and a great scholar.”—*Buffalo Courier*, 1914.

“It is no exaggeration to say that this organization (the Minneapolis Symphony Orchestra) is the equal of any which has visited Rochester thus far. There were many things about it which put it in advance. The whole tone of the orchestra, while capable of immense climaxes, never went to the point of being anything but beautiful. Minneapolis must be congratulated on having such an organization.”—*Rochester (N. Y.) Herald*, 1914.

Address Correspondence to **WENDELL HEIGHTON, Manager**
405 Auditorium Building MINNEAPOLIS, MINN.

CHICAGO A CHAMPION OF MADE-IN-AMERICA MUSIC

[Continued from page 23]

be more limited in number and will appear under the name, "Concert Direction, Ernest L. Briggs."

At the head of the list appears the Chicago Sunday Evening Club, O. Gordon Erickson, director, with its quartet consisting of Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Gustav Holmquist, baritone, and Edgar Nelson, pianist and organist. The chorus consists of 100 members.

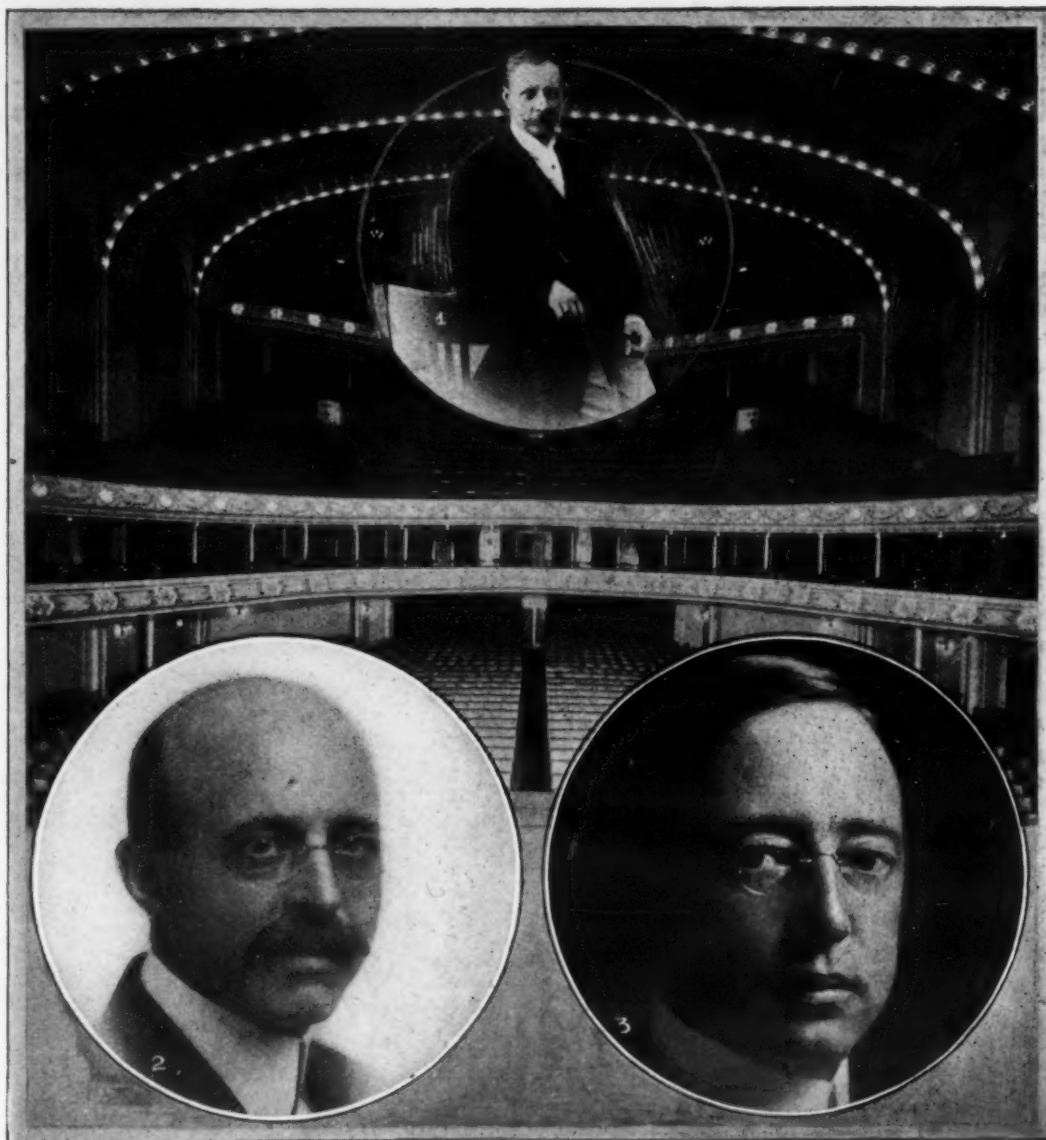
The Metropolitan Artists series, under the same management, will open at the Fine Arts Theater on October 18, with Virginia Thomson, contralto, and George Riecks, pianist, as the attraction. On November 15, Helen Bright Bengel, contralto, will give a recital, assisted by Ethel B. Russell. William Flint, who has sung with much success with the Handel and Haydn Society and Boston Symphony Orchestra, at Boston, will fill the date in December. In January, 1915, Alma Hays-Reed, soprano, will make her debut. Ethelynde Smith will give her program of music by American women composers in February, and, in March, Irma Seydel, violinist, will make her Chicago debut, assisted by Edith Castle, contralto.

These artists will also make extensive tours throughout the Central West, under the management of Mr. Briggs. In April an operatic recital will be given, presenting two members of the Chicago Grand Opera Company, and Mr. Briggs has a number of other important musical events under consideration.

Alma Voedisch, Chicago concert manager, returned on October 3 from a business trip as far as Texas. She an-



—Photo, Moffett.
Ernest L. Briggs,
Concert Manager



Interior of Orchestra Hall, Home of the Thomas Orchestra. No. 1—Frederick Stock, Conductor. No. 2—Frederick J. Wessels, and (No. 3) Henry E. Vogeli (Photo, Matzene), Managers of the Orchestra

nounces that Mme. Julia Claussen, who returned to America, September 24, will open her concert tour in Denver with the

Philharmonic Orchestra, October 15, visiting Colorado Springs, on the 17th; Pueblo, 19; Portland, 24; Everett, 27;

Seattle, 30; Tacoma, November 1; Los Angeles, 3; San Francisco, 5, and 8; Salt Lake City, 10 and 11; Milwaukee, 19. Other bookings later, are New York, Chicago, Minneapolis, St. Paul, Decatur, Lafayette, Godfrey, Aberdeen, etc.

Sibyl Sammis MacDermid and James G. MacDermid will make their second

Pacific Coast tour the latter part of January and February, under the Voedisch management. Anne Shaw Faulkner and Marx E. Oberndorfer will be in the West the latter part of April, presenting "Opera Musicales," and will be on the Pacific Coast all Summer. Leon Sametini will fill his concert engagements in the central states. Miss Voedisch has added the Brahms Quintet to her list of artists and will also have Henly Bussing and George Schoenefeldt in the harpsichord recitals.

Opening of Musical Library

An interesting and important musical event will take place on October 15, when the music department of the Chicago Public Library will be opened for circulating purposes. Mr. Legler, chief librarian, has labored long and successfully to install this department of the library. He announces that the department contains a very comprehensive collection of orchestral scores, pocket size, convenient for reference purposes, as well as a vast amount of chamber music, also published in miniature editions. There are 130 scores of chamber music, 63 symphonies, 100 overtures, 40 concertos, miscellaneous pieces, such as symphonic poems, marches, variations and the like, a large collection of choral music, oratorios and cantatas, and scores

[Continued on page 31]

MME. ROSA OLITZKA, Celebrated Russian Contralto

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Walter Henry Rothwell at the piano, conductor St. Paul Symphony Orchestra
and

MISS EDNA GUNNAR PETERSON, Pianist

MR. ALBERT BORROFF, Basso-Cantante

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MME. CORA KEMPRE, Soprano

Fresh from European Operatic Triumphs

MISS ESTHER MAY PLUMB, Contralto

Recitals, Oratorio

MR. RIDGLEY HUDSON, Tenor

Recitals, Oratorio

MISS CLARA WILLIAMS, Soprano

Oratorio

MISS CELENE LOVELAND

Piano Lecture Recitals

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October and November

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MR. WILLY BURMESTER

the Famous Violinist

(Names in alphabetical order)

ARTHUR ALEXANDER

Tenor singing to his own accompaniment

MISS WINIFRED BAMBRICK

Harp

MISS VERA BARSTOW

Violin

MRS. H. H. A. BEACH

Pianist-Composer

CHARLES W. CLARK

Baritone

MME KING CLARK

Lieder-Oratorio

MISS MARCELLA CRAFT

Prima Donna Munich Royal Opera

MISS NORAH DREWETT

Piano

BORIS HAMBOURG

Violoncello

THEODORE HARRISON

Baritone

HEINRICH HENSEL

The Tenor

MISS VIDA LLEWELLYN

Piano

MISS LUCY MARSH

Soprano

HEINRICH MEYN

Baritone

MME. LUELLA OHRMAN

Soprano

MME. ELEANOR PEOCK

Soprano

SIGNE VON RAPPE

Swedish Soprano

MARIO SAMMARCO

Baritone

ALBERT SCHOTT

German Operatic Tenor

MISS MYRNA SHARLOW

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has made a special study of child life and the literature of juvenile music.

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before many distinguished clubs and audiences in England, Germany, and the American Middle West.

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Eleanor Peacock has sung The Messiah over sixty times.

SPECIAL NOTICE

THEODORE HARRISON, Baritone

(Pupil of Lombardi)

Head of the Vocal Department of Michigan University.

Famous all over Italy and Germany for his Bel Canto and superbly finished art.

MR. HARRISON will commence his 1914-15 season with the famous Apollo Club, Chicago (Cond. Harrison Wild), Oct. 18, 1914, and will finish the season as Soloist with the Philadelphia Symphony Orchestra (Cond. Leop. Stokowski), at Philadelphia, April 3 and 5, 1915.

MR. HARRISON'S services have been secured by eminent Clubs and Societies, such as the Orpheus Club, Buffalo, the Spartanburg Spring Festival, the Minneapolis Orchestra (9th Symphony), the N. Y. Oratorio Society, etc.

MR. HARRISON has been for three years Soloist of Siegfried Ochs' famous Berlin Philharmonic Chorus.

SPECIAL NOTICE

The Victor Company sells a large number of **Lucy Marsh records**. Go into any music store to hear the records of her glorious voice. Lucy Marsh has risen to the front ranks rapidly.

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When we speak of American Musicians
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America's Famous Baritone

Charles W. Clark

is always mentioned in the first line
and with the greatest admiration and
respect. Although both Clarks of
Paris were of the same age

CHARLES W. CLARK

*was the teacher of the late
Frank King Clark*

But in addition to his years of suc-
cess as a teacher

CHARLES W. CLARK

has carried the fame of American
methods, style and finish into all the
capitals of Europe. He has sung
everywhere and has always been
reengaged. Last year Mr. Clark
spent half the season in the West
and was heard at

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Wellington, Kas.
Wichita, Kas.
Columbia, Mo.
Burlington, Iowa.
Houston, Tex.
Oak Park, Ill.
Chicago—recital.
Richmond, Ky.
Georgetown, Ky.
Clarksville, Tenn.
Fayette, Mo.
Evanston, Ill.
Mt. Sterling, Ky.
Murfreesboro, Tenn.
Chicago—recital.
Danville, Ky.
Columbia, Ga.
Americus, Ga.
Brunswick, Ga.
Ft. Dodge, Iowa.
Sioux City, Iowa.
Aurora, Ill.
Elgin, Ill.
Mt. Vernon, Ill.
Greenville, So. Car.
Spartanburg, So. Car.
Chatham, Ont.
Stratford, Ont.
St. Thomas, Ont.
Woodstock, Ont.
Galt, Ont.
Berlin, Ont.

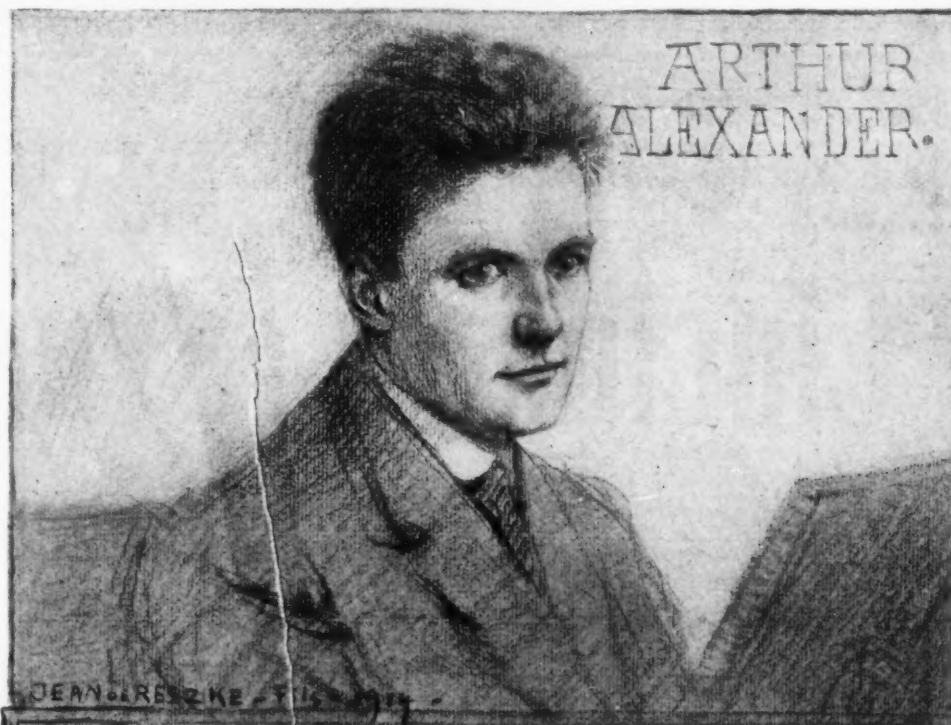
Richland Centre, Wis.
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Faribault, Minn.
Northfield, Minn.
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Eau Claire, Wis.
Duluth, Minn.
Brett, Iowa.
Omaha, Neb.
Lincoln, Neb.
Minneapolis, Minn.
St. Paul, Minn.
Kansas City, Mo.
Buffalo, N. Y.
Denver, Colo.
Salt Lake City, Utah.
Los Angeles, Calif.
Long Beach, Calif.
San Diego, Calif.
Sacramento, Calif.
San Francisco, Calif.
Fresno, Calif.
Eugene, Oregon.
Albany, Oregon.
Salem, Oregon.
N. Yakima, Wash.
Pullman, Wash.
Battle Creek, Mich.
Holland, Mich.
Muskegon, Mich.
Coldwater, Mich.
Cleveland, Ohio.

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"Paris' Loss is America's Gain"

ARTHUR ALEXANDER

has returned HOME and will
teach as he did at Paris at his New
York Studio, at 100 Carnegie Hall

The famous tenor, singing to his own exquisite
accompaniment, will be heard in
recital in many cities.

**Tour was Booked for February and
March, 1915**

Owing to the war Mr. Alexander has arrived
three months earlier than anticipated.

And is Available All Season

At his first New York Recital
ARTHUR ALEXANDER will sing:

Caro Mio Ben.....	Giordani
Star Vicine.....	Salvator Rosa
O del mio dolce Ardor.....	Gluck
Vittoria! Vittoria!.....	Carissimi
Wonne der Wehmuth.....	Beethoven
Von Ewiger Liebe.....	Brahms
Feldeinsamkeit.....	Brahms
Staendchen.....	Brahms
Allerseelen.....	Strauss
Heimliche Aufforderung.....	Strauss
Chanson Triste.....	Duparc
Extase.....	Duparc
Les Cloches.....	Debussy
Mandoline.....	Debussy
Le Plongeur.....	Widor
Where'er You Walk.....	Haendel
Coyote.....	La Forge
The Crying of Water.....	Campbell-Tipton
Rhapsodie.....	Campbell-Tipton
A Love Song.....	Haesche

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Touring November—January—February—March and April

KLINE L. ROBERTS, Manager

12 Times Star Building, Cincinnati

CHICAGO A CHAMPION OF MADE-IN-AMERICA MUSIC

[Continued from page 27]

of most of the standard operas of all countries. Besides these, there is a fine collection of piano music, including many American compositions, and a large collection of songs, foreign and domestic. Those of European writers in a great many cases have English translations besides the original text.

The Chicago Musical College, besides a large number of recitals and concerts by members of the faculty, intends the coming season to give a series of operas in English, under the direction of William K. Ziegfeld. The musical conductor for these operas will be Edoardo Sacerdote, who has had experience in some of the principal opera houses of Europe. A company, comprising some of the leading artists of the city, will be recruited to give these operas. Doris Darst, a Chicago soprano, who has been heard as an interpreter of ballad music, will sing some of the leading rôles of the French school and some of the heroines of Puccini and Leoncavallo.

C. Gordon Wedertz, organist and choir master, has arranged, as in former years, to give a series of concerts and matinées for the Arche Club, enlisting the services of some of the leading artists of the city.

American Society of Musicians

The American Society of Musicians, an organization composed of the leading professional musicians of Chicago, in its short term of existence (it was founded but two years ago) has accomplished some really praiseworthy work for the profession in the United States.

Through its instrumentality and propaganda, a law has been urged providing for an income tax for alien artists who travel through the United States and then return to their European homes.

Furthermore, young artists who live in towns where an exposition of their talents has but minor importance are given opportunities for metropolitan appearances, the society standing as sponsor for them in one or more recitals during the year.

Carolyn Willard



Piano Virtuoso

721 Fine Arts Building, Chicago

Comments from the Press of London, Berlin, Boston and Chicago:

"The auditor never fails to recognize the operation of a distinct and interesting personality. She is a vital, impulsive player, well endowed with that coveted but indefinable gift, temperament."—*London Daily Telegraph*.

"She disclosed a refined taste, musical understanding, well grounded musicianship, and a happy regard for nuances, and rhythm."—*Berlin, The Continental Times*.

"Miss Willard's virility of style lends unusual beauty to the works of Brahms and Beethoven. The demoniacal Brahms Scherzo was taken throughout at cyclonic pace which made it doubly effective."—*Boston Advertiser*.

"Miss Willard immediately showed herself to be the possessor of remarkable pianistic talent. She charmed through her beautifully rounded Cantilena, her facile finger technique and rare and sensitive conceptions, free from any trace of femininity."—*Chicagoer Presse*.

Inspection of the Willard Studio work is also invited.

A committee has been appointed for the purpose of interviewing the Internal Revenue Collector of Chicago regarding the law covering the income tax for foreign artists. This committee consists of Thomas N. MacBurney, Maurice Rosenfeld and Palmer Christian, and another committee which will co-operate with the Chicago Piano and Organ Association for the purpose of standardizing the manufacture of pianos and organs has also been appointed. Walter Spry is the president of the association.

Gertrude V. O'Hanlon's season is just opening. She has found a great deal of interest in the recital tours of Mr. and Mrs. Walter Henry Rothwell and Mme. Rosa Olitzka. Edna Gunnar Peterson, who appeared last season in concerts with Mme. Tetrassini, Mary Garden, Alice Nielsen and others, besides making an extensive tour with the St. Paul Symphony Orchestra, will again make an extensive concert tour, including appearances with the Minneapolis Orchestra. Albert Borroff, who last year filled twenty-five recital engagements under Miss O'Hanlon's management, will tour extensively again. Esther Plumb is a new contralto under the management of Miss O'Hanlon. She will make a tour to the coast in February. Mme. Cora Kempre, operatic soprano, in America for the first time this season, is now on an extensive tour with Nelson and his orchestral band of Minneapolis. Besides this, she will fill many concert engagements.

Clara Williams, who was with Miss O'Hanlon last year and who toured with the St. Paul Symphony Orchestra, will open her season the first of December. Kathleen Hart, the petite soprano, who made her début in this country two years ago, will assist Mme. Rosa Olitzka, the famous contralto, in her Western recitals. Nellie Hewett Stevens, the Chicago soprano, has been filling several engagements for Miss O'Hanlon. Miss O'Hanlon will take her artists to the Pacific Coast and as far South as New Orleans.

Conductor and Wife Return

Walter Henry Rothwell, late conductor of the St. Paul Symphony Orchestra, and his wife, Mme. Elizabeth Rothwell-Wolf, soprano, arrived in New York from Europe last week and left immediately for Chicago and St. Paul. Mr. Rothwell learned for the first time, upon his arrival in New York, of the abandonment of the St. Paul Symphony Orchestra. The two stopped one day in Chicago to go over the musical situation with Gertrude V. O'Hanlon, who is managing their recital tour.

The Rothwells reported that lesser operatic singers in Europe were getting their regular salaries, but that the high priced stars were being reduced in salary. They also said that every singer under contract with the different Operas had their contracts extended for one year and that the government also hoped to give them employment through the war depression.

Mme. Rothwell-Wolf will open her season with a Chicago recital in the Fine Arts Theater October 25. She will be assisted by Edna Gunnar-Peterson and Ridgley Hudson, tenor, with Mr. Rothwell officiating at the piano.

Ernest Briggs announces that John R. Rankl, baritone, has been engaged to sing with the Milwaukee Musical Society in "The Damnation of Faust." He has also booked all of the soloists for the Canton, Ohio, Symphony Orchestra series. The Canton Orchestra had a successful season last year with Alma Gluck, Vera Barstow and Myrtle Elvyn as soloists. The soloists for the coming season will be Anita Carranza, the Mexican soprano; Irma Seydel, violinist, and Grace Hamilton Morrey, pianist.

The Metropolitan Artists Series of Recitals in the Fine Arts Theater will open with a joint recital by Virginia Thomson, the New York contralto, and George Riecks, the pianist.

The Conservatory of Chicago opened its Fall season with a large number of new students, and Mr. Perkins, the president, thinks that the present year will be one of the best in the history of the school. He has outlined a long series of concerts and lectures. The Conservatory has its own orchestra of about thirty-five instruments, and its faculty contains some of the leading artists of the country. Some of the concerts will include scenes and acts from different operas sung in costume.

Mr. Perkins is an enthusiast in championing the idea of "America for Americans" in music.

The four concerts arranged by Rachel Bussey Kinsolving to be presented at the Woman's Club at Evanston, begin October 20, with a program by Florence Hinkle, soprano, and Reinald Werrenrath, baritone. The second, November 17, will be a recital by Helen Stanley, soprano; the third, December 15, will be given by Efrem Zimbalist, violinist, and at the last, January 19, Josef Lhévinne, pianist, and Lambert Murphy, tenor, will appear.

MAURICE ROSENFELD.

Thirty-five Contestants for Chicago Piano Prize

CHICAGO, Oct. 12.—Thirty-five contestants have arrived in Chicago from various cities of the Union to compete for the honor of playing the Edward A. MacDowell A Minor Piano Concerto, at Orchestra Hall on November 2, when the

first of two concerts devoted to American music by Americans will be given by the Chicago Symphony Orchestra, under the direction of Glenn Dillard Gunn. Besides the chance of playing the concerto, the successful candidate will also receive a cash prize of \$200 awarded by Charles G. Dawes. The contest will be held next Thursday, Friday and Saturday at Fullerton Hall Art Institute, and the final contest, at which but seven out of the thirty-five will play, will take place at Orchestra Hall. All the players will perform the concerto behind a screen. The judges are orchestral conductors and not pianists, though they all possess familiarity with the piano literature and with that concerto in particular. For the final competition two of the judges are to be musicians from outside of Chicago. The players will be known to the judges only by number.

M. R.

AN AMERICAN'S LAURELS IN ITALY

Carlo Edwards Wins Success as Opera Conductor in Land of "Bel Canto"

IN Italy an American conductor is indeed a *rara avis*. And an American serving in such capacity in grand opera is practically an unheard of thing in the home of *bel canto*. Yet this distinction has come to Carlo Edwards, the son of Mrs. Charles E. Edwards of Portland, Ore. Mr. Edwards has attained the honor of being the first American to conduct grand opera in Europe, having for the past three years won laurels as a conductor in Italy.

Since operatic affairs are practically at a standstill in Italy, and as Mr. Edwards had a number of engagements cancelled, he decided at the eleventh hour to return to his native country. His decision was made possible by the fact that he won the first prize at the conservatory in Milan last year and was allowed a leave of absence for at least a twelvemonth.

Mr. Edwards went to Italy in 1909 to cultivate a naturally fine tenor voice. In fact, he had already achieved considerable renown as a concert singer in the United States. Upon arriving in Milan, however, several prominent musicians there decided that the singer possessed unusual talent for composition and persuaded him to take the examinations at the Conservatory of Milan with the end of developing his creative gifts. Taking their advice, Mr. Edwards was immediately awarded a scholarship of not less than nine years' tuition in the conservatory. At this old institution from which came Verdi, Mascagni, Puccini and Leoncavallo, Mr. Edwards was one of the first Americans to derive such a scholarship. In connection with his theoretical work Mr. Edwards studied the other branches of music indispensable to the well-informed musician.

After that achievement Mr. Edwards continued his successes when in June, 1913, he was awarded the title of professor of theory and also won second prize in the piano competition which is held every three years. This unusual combination of talents quickly attracted



Carlo Edwards, Young American Conductor, Returned from Successful Career in Italy

the attention of operatic managers with the result that Mr. Edwards was chosen as an associate conductor at San Secondo, Italy. In this connection his success was again of a marked order.

The young American later conducted a season of opera at Padua, in which city he was entrusted with the premiere of a new work based on "King Lear." Mr. Edwards is coaching in this country at present and has among his pupils several Metropolitan stars. He is considering several offers to do orchestral work in this country.



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Is Miller Vocal Art-

TEN years ago the material then in the hands of the founder of this science was read and criticized by Prof. Charles Loomis Dana, ex-president of the Academy of Medicine, and professor of neurology, who at once saw great value in such knowledge and advised that this Vocal Art-Science should be taken up as a form of propaganda for a total reformation of voice work.

This was held back, but the researches in every direction, experiences and knowledge were continually on the increase, till now, at this day, translations of the greatest of the old and modern authorities on voice are available to Vocal Art-Science students in lecture form. No one denies that these masters had teachings of utmost importance.

This great system has been constructed with careful recognition of the best of these master minds and the best of their teachings and all this knowledge has been amalgamated with the great discoveries of the founder of Vocal Art-Science.

It is not a mushroom growth that springs up in a night and fails on trial, but means many years of patient study and many discouragements to have crystallized such a science into positive forms of demonstration.

Fifty pupils have been taught on these principles, from six to fifty-four years of age, entirely to their own full satisfaction, as may be seen by their positive statements.

The evolution of voice physiologically, philosophically, psychologically and mathematically considered as well, is established in its entirety.

No person has the right to say voice is so-and-so, unless he has the scientific explanation of the how, when and where, according to natural law.

The most critical and fastidious minds can surely have satisfaction in a system of such wide scope as Vocal Art-Science. Every note of the scale is properly conceived, adjusted and sung and its overtone constructed upon it through its teaching.

Since no one is exactly perfect in his vocal anatomy and physiology, the individual possibilities of every voice must be accurately measured, treated and taught through a definite scheme. Vocal Art-Science has codified and standardized its system so that the individual's voice may be developed to its greatest capacity.

To have a thought in mind means nothing. It is the product physically that makes the thought live and grow. Producing this result means to commingle soul and mind through the physical and is accomplished by definite exercises.

A long course of 25 years' study of phonetics in the scientific observation and medical treatment of great artists by the founder, has made it possible through his experience to unite the various forms of knowledge into absolute principles for voice production, and, equally important, the correct treatment for all forms of **misplaced and crippled voices**. Every muscular constriction must be overcome, for there is **nothing worse** than to induce consciousness of any physical effort in the act of singing.

Establishment of the Principles of Resonance at Last Recognized

Several organs and functions active in production of voice are discriminated as units according to their automatic action, hence doing away with

explanation of a thousand and one muscular movements. Simplifying the entire question as effectively as if one consulted logarithmic tables, instead of using an endless calculation by an ordinary arithmetical system. Time is everything, and oceans of it are saved in this way.

Remarkable restorations of phonative power or additional resonance space, after small or major throat and nasal operations cannot be known until practically demonstrated. The newly acquired vocal power or resonance may have been utterly neglected, or unknown, by reason of wrong voice emission or nervous shock, the natural sequence after any operation.

Vocal Art-Science further demonstrates through paralysis or other serious pathological conditions, where the vocal range, quality and power have been lost, or partially so, that they may be restored by persistent practice, with cer-



ADELAIDE GESCHEIDT
Exponent and Instructor

tain specified procedure, which will immediately train the pupil in the proper use of the new voice cavity or resonator, and enable him to produce results even better than before the operation.

This System Can Be Standardized

Vocal Art-Science teaches the essence of everything that goes to produce a perfect voice and provides the necessary standard of excellence that could be adopted by the Board of Regents for vocal examinations which would not only do justice to the student and the teacher, but furnish a logical procedure for the construction of set examinations.

Up to the present day there has been no definite plan for vocal education with the proper scope for standardization.

A standard based on musicianship alone can never be sufficient to satisfy investigation and research on voice problems.

This situation requires vital consideration by all concerned in the uplift of the present day vocal art.

A psychological disturbance may overbalance

one's best singing, but by correlation, through Vocal Art-Science training, the harmonization of the nervous system prevents or controls psychological inharmony, in the relationship of song to an audience and the feelings of an audience towards the artist.

We seek not to give an exact model of tone to imitate, but definitely to train the pupil to realize what a tone, a correctly balanced one, is, in all its light and shade intensity and its **amplification**, without disturbance of its quality.

Seven Points for Consideration

(1) No one resonance must ever dominate the voice. When there is a balance of resonance the tone cannot be said to come from the nose, any more than from the mouth or throat or head. A perfect blend is what the ear detects. Twenty-four resonators, not one, two or three, but all are incorporated, from the tip of nose to glottis, and capable of demonstration.

This resonance, together with sympathetic vibrations of the entire body, gives the great **amplification** for tone according to natural laws.

(2) The only way to become an artistic singer is to know voice from the perfect mechanism of its instrument—the human body.

(3) Nature has endowed us with the capacity for three octaves of tone and overtone and the possibilities of adjusting and balancing the mechanism for this compass, the natural range of every voice.

Seldom, however, is a singer able to reach more than two and one-half octaves, generally only one octave and a half, because of the failure to balance his receptivity in power, resonance and pitch.

First octave registers in the sonoric or laryngeal space, second in the vocalic or oral, and third in the resonant or nasal pharyngeal. The adjustment of these octaves is the great keynote of this vocal discovery and practical training of voice.

(4) A teacher the instant he hears a tone, must be able immediately to arrive at an accurate analysis of the voice production and whether the tones are sung according to nature's method—the procedure of this science.

(5) The dumb even have found a practical use for this Vocal Art-Science and are applying it with definiteness and most excellent results.

(6) Once more the much yearned and sought for **Bel Canto** is established and will not, as in the past, be lost again through half-knowledge. By direct and definite procedure the Vocal Art-Science pupil knows, that he sings with bel canto after he has reached a certain phase of his voice development, and it becomes distinct and definite knowledge to him for all future understanding of correct and artistic singing.

(7) To sum up: The combination of the various resonators synchronously with their distinctive and separate sounds, together with sympathetic vibrations of the body, enables voice and soul to unite into one perfect whole, ending together as one grand symphony of harmonious sounds.

Training Based on Psychology of the Alphabet with Specific Vocal Exercises

By the right training of muscular co-ordination which establishes correct mechanism of the entire voice instrument, through vocal exercises

817 Carnegie Hall

Science a New System?

based on the psychology of the **alphabet**, the singer comes into relationship of perfect **automatic action** of the body, the only natural and logical way to produce voice, and enable the singer thereby to interpret to the fullest every phase of a song.

Style and Diction

Through traditional knowledge, intelligence, musically and otherwise, and temperament, style and diction are the natural outcome of a vocal instrument trained **automatically** correct and, therefore, a responsive one for the singer to play upon with his mind and emotions.

It is only through co-operation with **natural law** that psychology can ever correlate in the art of singing and become the expressive media of an intelligent being.

It is by the separation of the two—physiology and psychology, that voices are either never brought out, or lost, and certainly explains the dearth of great artists in the present day.

What Is Sound?

A careful discrimination must always be observed between noise, sound and tone. Sound may come from one resonator or two, and still not operate through all the open channels meant for perfect tone emission.

What, then, are the necessary **requirements** for tone?

Tone form demands that all resonators from the frontal sinus, the hollow bony basin between the eyes, to the sonoric, the first point of tone reinforcement, must be exercised and strengthened by definite procedure, and co-ordinated. The voice, therefore, operating from the momentic, or unit for initial tone, may find its own natural output through the channels or resonance chambers above.

As a comparison, one might use the idea of smoke coming through a chimney. It will rise up the chimney and go out through the opening at the top, providing there are no obstructions on the way. Such is the case with tone; if the resonance path is allowed to be open and free, tone will rise to the topmost opening, directly or indirectly, without any effort on the part of the singer.

Voice is a blend of brain and body—a perfect balance of power, resonance and pitch. Brain and body cannot be divorced, save to produce imperfect emission of tone.

Tone Color

Through emotional intensity, coloring of tone becomes sublime and is made possible by a perfect coalescence of resonance and sympathetic vibrations of the body and becomes the manifestation of the at-one-ment of a perfect voice, or the union of body, soul and spirit.

The Open Sesame

The Master Key to unlock the very soul impression of voice production is how, when and where the most **magic Key** enters the lock of the marvelous treasure vault of voice; just how, when and where the master key turns and finally enables one to grasp the golden vocal treasure that makes the individual self, the sole possessor in thought, word and deed to become his or her's forever.

It is here that we start vitally in the search

of the essence of voice, interpenetrating and impregnating the soul of man in his treasure casket, the mind; the principle on which it is founded is the same, and it comes through a **something** that has the sure power of interpenetration.

To Show Progress of Investigation of Voice Problems

One of the greatest achievements of Vocal Art-Science is demonstrated by the results accomplished with Miss Lilian Kiel, the only case of Congenital Cleft Palate that has ever been known to sing. Miss Kiel was born with a cleft palate of wide dimensions, the entire roof of the mouth, and palatal tissue being absent, and the nasal passage was specifically defective by the absence of the vomer bone.

Before the practice of the principles of Vocal



Dr. FRANK E. MILLER
Founder of Miller Vocal Art-Science

Art-Science, under the instruction of Miss Adelaide Gescheidt, Miss Kiel was unable to articulate or enunciate in an intelligible way. By careful and definite procedure the cleft palate speech was practically obliterated, in twenty lessons. Miss Helen Keller and Miss Kiel were brought before the Academy of Medicine of New York in 1912 and demonstrated for science what had been done to accomplish what had previously seemed a gigantic and impossible task. Miss Kiel appeared before the National Music Teachers' Association at Vassar College, the New York Dental Association in New York, the College of Physicians and Surgeons of Philadelphia, in Pennsylvania, and again at the New Jersey Dental Convention at Asbury Park and yet again before the New York State Dental Association, at Albany, this same year. In June, 1914, a select audience witnessed, in Fairweather Hall, Columbia College, New York City, a unique test of Miss Kiel's voice by the Miller-Hall voice recording apparatus, which is the most delicate known machine for registering relative frequencies and intensities of the partials or overtones of the fundamental tone.

Phonetic values were demonstrated and established in every test of resonators.

On examination after one year's instruction nothing could be more beautiful than the progress of this case.

The little narrow edges of undeveloped pillars and palate that heretofore hung so helplessly, were strong, active and without constriction, holding the Mitchell mechanical appliance in position, which was utterly impossible at the beginning. By this means a more healthy condition of the mucous membranes had been established.

It is through this case that such an enormous amount of accurate investigation has been possible, proving most vital results of correct phonation.

An Hour of Philphonia

The students of Miller Vocal Art-Science meet weekly to discuss, demonstrate and receive instruction in the analysis of correct tone in all its phases. Criticisms are based on the best authorities, and in no other way can the subject of voice be so accurately brought out, through marked contrast and comparison of all voices.

A system of **Kinetic Psycho-Physical** exercises is used for the synchronous development of the vocal instrument.

The reputation of the class in its unique study, is spreading rapidly through the superior work of its students. Those preparing to teach this system are trained to perfect understanding of voice analysis, thereby gaining knowledge scientifically, practically and artistically, through the psycho-physical sense of hearing.

This class is the **Mecca** for voice principles of the widest scope. There are no mysteries to the student, for he is made familiar with all that transpires, from phase to phase.

The ravages of the European war will, undoubtedly destroy most of the traditional sources of voice instruction, at least for several years. Heretofore it was like going to gigantic springs of knowledge, to be musically educated abroad, as all requirements for any form of instruction were available there.

The principles of voice, however, have always been practiced in an empirical way and by tradition. In fact, since music became a study in Italy or any other far-famed country of Europe there has never been a logical plan for developing the voice.

A system, therefore, based on natural law and scientifically correct, certainly must rank highest and be the one in greatest demand throughout the world. **The day of empiricism is past.** We are now seeking positive instruction, that amalgamates the entire knowledge of nature's way of producing voice. Through such understanding, **bel canto** and artistic singing are re-established and need never be lost. The system is so clear and definite that the scientific discussions of voice and its problems, brought up at the class sessions are spontaneous and not previously prepared. The effectiveness and results speak for themselves.

Miller Vocal Art-Science has solved the **mysteries** of vocal art. Through a number of carefully compiled exercises, and competent teaching of this science by Miss Adelaide Gescheidt, the exponent, and her assistants, a student is enabled to understand and use his voice to the best possible advantage, both scientifically and artistically.

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ORCHESTRA HOLDS LEADING PLACE IN PHILADELPHIA

Two American Symphonies Among the Novelties That Conductor Stokowski Will Introduce — Wide-spread Interest in Appearance as Soloists of Olga Samaroff and Frank Gittelsohn—War Occasions Only Two or Three Changes in Personnel of the Orchestra, Now in Its Fifteenth Season



City to Depend Upon Visits of Metropolitan and Century Companies and Upon Local Amateur Organizations for Its Opera—A Multitude of Choral Societies — Women's Clubs Will Again Occupy Important Place in City's Varied Musical Life — Manager Strine's Artist Concerts

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, October 10, 1914.

ONCE more taking precedence in the musical life of Philadelphia, the Philadelphia Symphony Orchestra will open its fifteenth season, and the third under the conductorship of Leopold Stokowski, at the Academy of Music, on Friday afternoon, October 16, and Saturday evening, October 17, continuing with two concerts weekly for twenty-five weeks. For these concerts Mr. Stokowski, as is his custom, has mapped out in advance the entire series of twenty-five symphony programs, which have already been printed and distributed, so that the orchestra's patrons know what they are to hear in the way of orchestral selections and whom they are to listen to in the way of soloists, before the final concerts on April 16 and 17, when the annual "request" program will be performed.

Notwithstanding that a number of the orchestra members were in Europe at the outbreak of the war, the organization will this season be practically intact, as, with only two or three exceptions, all of the men have been able to return. Mr. Stokowski was able, after some difficulties, to reach this country early in the Fall, so that there will be no interference with the plans that he had formulated, unless it be that the prospective presentation of the Mahler Symphony must be postponed because of the inability to secure many of the instrumental parts. As the Mahler work was to have been given as a special attraction, however, the regular schedule will suffer no interruption.

The list of soloists for the season is unusually attractive, presenting several events of especial local importance. One of these will be the appearance at the concerts of November 6 and 7 of Olga Samaroff (Mrs. Leopold Stokowski), the pianist, who will make her re-entry upon the concert platform after a retirement of several years with the orchestra which, since her last appearance in Philadelphia, has been placed under the leadership of her husband.

A local debut which Philadelphia music lovers also await with interest is that of Frank Gittelsohn, the young violinist of this city, who has been in Europe for the last five years. He was a pupil in Berlin of Carl Flesch, and the concerts he has given in many musical centers abroad have already won him distinction. Mr. Gittelsohn often played in Philadelphia as a boy, when his budding talent was recognized as full of rich promise.

Complete List of Soloists

The complete list of soloists to appear with the orchestra during the season and the concerts at which they will appear follow: October 23-24, Alma Gluck; October 30-31, Frank Gittelsohn; November 6-7, Olga Samaroff; November 13-14, Louise Homer; November 20-21, Efreim Zimbalist; December 11-12, Ferruccio Busoni; December 18-19, Mme. Schumann-Heink; December 25-26, Harold Bauer; January 1-2, Willy Burmester; January 8-9, Elena Gerhardt; January 22-23, Ossip Gabrilowitsch; January 29-30, Fritz Kreisler; February 5-8 (Friday

afternoon and Monday evening), Herman Sandby; February 12-13, Fannie Bloomfield-Zeisler; February 19-20, Carl Flesch; February 26-27, Harold Randolph; March 12-13, Thaddeus Rich; March 26-27, Josef Hofmann; April 3-5 (Saturday evening and Monday afternoon), Theodore Harrison; April 9-10, Jacques Thibaud.

Three symphonies, two of them Amer-

be played during the season, in addition to the three symphonies, are: Overture, "Arminius," Handel; tone poem, "Finlandia," Sibelius; overture, "The Corsair," Berlioz; Suite, Lully; choral from the cantata, "Wachet auf Ruft uns die Stimme," Bach, and "Roumanian Rhapsody," Enesco. Two all-Wagnerian programs will be presented at the concerts of November 27-28 and March 19-20, the

30, January 4, February 15 and March 15. The assisting artists will be Pasquale Amato, Harold Bauer and Fritz Kreisler, two of the concerts being given without an assisting soloist.

The Symphony Society of New York also will visit Philadelphia this season, giving three concerts at the Academy of Music on Monday evening, October 26; Monday evening, January 11, and Thursday evening, February 25, with Walter Damrosch as conductor, and Riccardo Martin, tenor; Maggie Teyte, soprano, and Josef Hofmann, pianist, as soloists, in the order named. These concerts will be under the local direction of Robert Patterson Strine.

Among local orchestras, concerts will be given by the Boys' and Girls' Symphony Club, which is sponsored by Edwin A. Fleisher; the Philadelphia Boys' and Girls' Orchestra, conducted by John Curtis, Jr., and the Bethany Orchestra, under the direction of J. W. F. Leman. The latter orchestra is connected with Bethany Presbyterian Church and was started in 1872. It has had such well-known conductors as Edmund D. Beale, late bandmaster for many years of the Municipal Band of Philadelphia; John P. Lower, Howard Esher, Joseph Coca and James B. Hartzell, while the present conductor, M. Leman, who is a member of the Philadelphia Orchestra, has brought it to a still higher degree of efficiency and excellence.

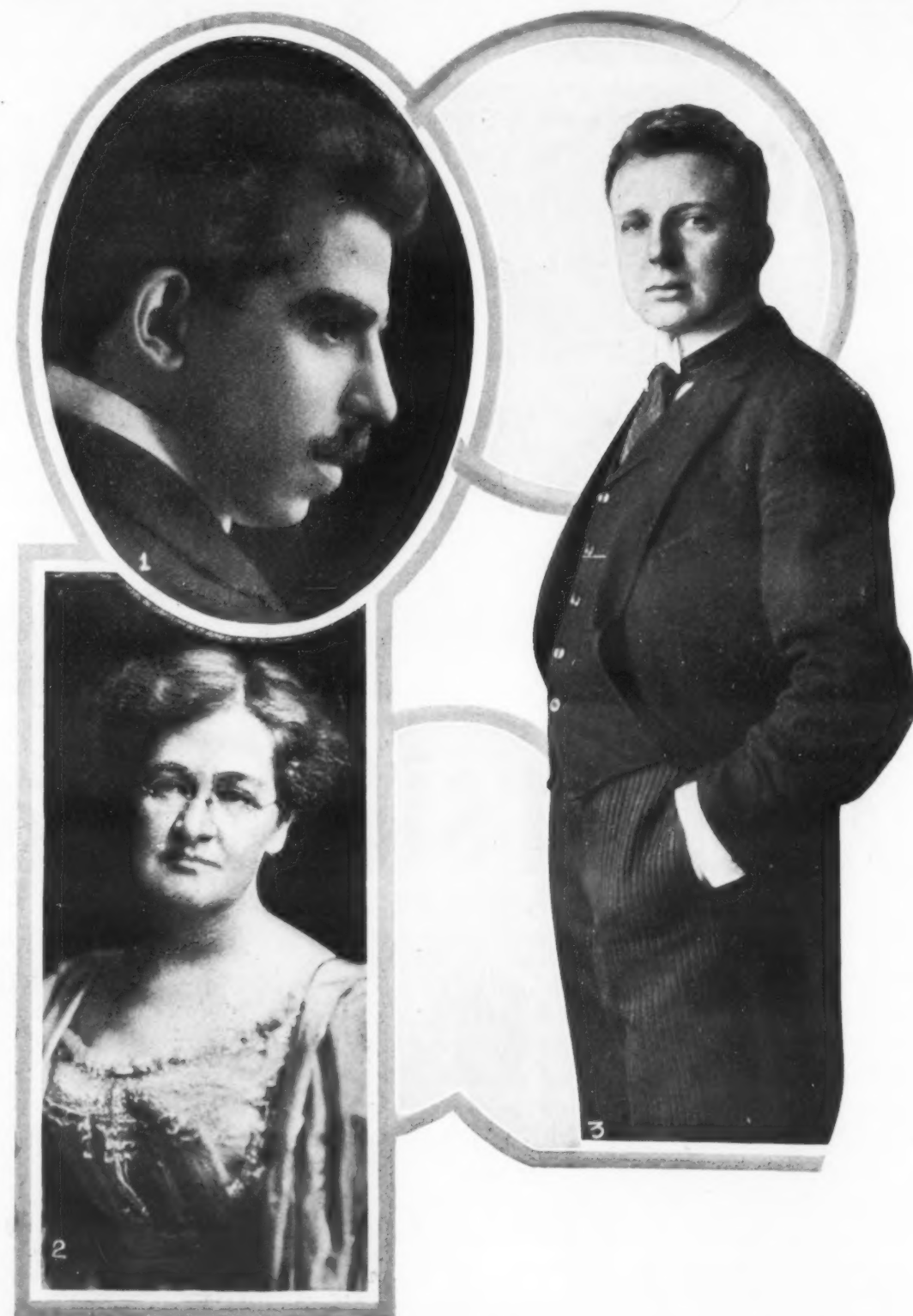
Operatic Prospects

Just what or how much Philadelphia is to have in the way of grand opera the coming Winter has not yet been fully determined. The elimination of the Philadelphia-Chicago Company, for the present at least, leaves only the visits of the Metropolitan and Century companies of New York, and the presentations by the two local companies, the Philadelphia Operatic Society and the Behrens Opera Club. It is understood that the scheduled performances by the Metropolitan will be given at the local Metropolitan, and it has been announced that the Century Company will be here for a somewhat protracted season, appearing at the Metropolitan Opera House, instead of the Forrest Theater, as originally intended, since the former house is available now that the Philadelphia-Chicago Company is temporarily out of the field.

The ninth season of the Philadelphia Operatic Society will be opened with a performance of "Carmen" at the Academy of Music on Wednesday evening, October 28, with the following cast: *Carmen*, Vivienne Segal; *Micaela*, Adeline Patti Noar; *Frasquita*, Adele Hassan; *Mercedes*, Mrs. Louise Hutchinson; *Don José*, George Rothermel; *Escamillo*, Horace Hood; *Zuniga*, Charles L. Andes; *Morales*, William J. Mayer; *Remendado*, Oswald F. Blake; *Dancairo*, E. V. Coffrain. This performance will be under the musical direction of Wassili Leps, who has directed all of the society's presentations for several seasons, since the death of Siegfried Behrens. Mr. Leps will have the assistance of Joseph Engel, as stage director; Walter G. Wroe, as ballet master, and William P. Bentz, as chorus master. The society's ballet will again be a special feature, with Marguerite Edna Wroe as solo dancer.

The above cast will present Miss Segal for the first time in a leading rôle,

[Continued on page 39]



No. 1—Nicola A. Montani, Organizer and Director of the New Catholic Choral Club of Philadelphia. No. 2—Anna McDonough, Director, People's Sight Singing Classes and Conductor People's Choral Union (Photo, Mary Cornell). No. 3—Leopold Stokowski, Conductor, Philadelphia Symphony Orchestra (Photo, Haesler)

ican, will be performed by Mr. Stokowski and his men for the first time here. They are Frederick Stock's Symphony in C Minor, Paderewski's in B Minor and Mrs. H. A. Beach's "Gaelic" Symphony in B Minor. Among the "first-time-at-these-concerts" compositions to

latter being made up of selections from the "Nibelungen Ring."

The Boston Symphony Orchestra, with Karl Muck as conductor, will give its customary series of five concerts here this season, at the Academy of Music on Monday evenings, November 2, November



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NEW YORK.

"The Trio de Lutèce has made a hit. At its second concert yesterday there was



George Barrère, flute. Carlos Salzedo, harp.
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Lutèce

NOVEMBER 1914-JANUARY 1915

a large and too enthusiastic audience, which insisted upon having twice as much as it had paid for."—New York Evening World. March 9th, 1914.

THIS charming organization has repeated during the Summer in London, its almost spectacular success of last Winter in New York, when at its first concert given at the Belasco Theatre, so many were turned away that a second program was given immediately after to an again crowded house.

The University Quartet

With ARTHUR WHITING at the Pianoforte

Is entirely unique among musical organizations, in that it devotes its artistic energies to vocal chamber music, specializing on such master works of the great composers as were written for four mixed voices and pianoforte, such as the Brahms Liebeslieder Waltzer or the Zigeuner Lieder. The second half of these programs are diversified by being given over to Cycles of Old Irish and Old Scottish Melodies. After four years' active work on the chamber music courses of the leading eastern universities, Yale, Harvard, Princeton, Brown, etc., it was decided last Spring to meet the demand and present this artistic attraction as a permanent concert company. On tour Middle West January, 1915; New England March, 1915.

"As to the beauties of the Old Irish Melodies, as sung by the quartet, it is hard to speak without seeming absolutely enthusiastic."—Boston Transcript.



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Mr. William Wheeler, tenore. Mr. Edmund A. Jahn, basso.

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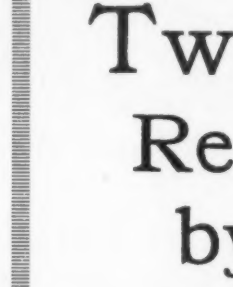


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SEYDEL
Violinist



EDNA
DUNHAM
Soprano



PAUL
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Tenor



OTILIE
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Contralto

SALVATORE
DE STEFANO
Harpist



ROBERT
GOTTSCHALK
Tenor



PAUL
REIMERS
Tenor

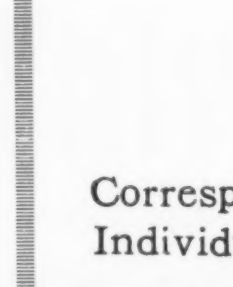


OTILIE
METZGER
Contralto

PAULINE
CURLEY
Soprano



DORA
DA VERA
Soprano



PAUL
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Tenor



OTILIE
METZGER
Contralto

LEWIS
HOWELL
Tenor



GEORGE
HALPRIN
Pianist



PAUL
REIMERS
Tenor



OTILIE
METZGER
Contralto

HELEN
JEFFREY
Violinist



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Soprano



ORCHESTRA HOLDS LEADING PLACE IN PHILADELPHIA

[Continued from page 35]

though she has been a member of the organization for several years and is not without considerable stage experience. Miss Noar, a coloratura soprano of recognized ability, who was one of the soloists at the last German Sängerkunst in this city, will also make her debut in opera. Mr. Rothermel, who is to sing *Don José*, has already appeared in that rôle with success, and Mr. Hood, the *Escamillo*, is one of the best known members of the organization.

To Organize Opera School

The Philadelphia Operatic Society management announces the organization

is also director of the Lyric Club and the Amateur Opera Club, and she will this season, as usual, manage a number of important concerts, including a series of musicales in Philadelphia, Baltimore and Pittsburgh.

The Philadelphia Music Club, another organization of women musicians, meets each Tuesday afternoon, beginning November 3 and continuing until April 13, in the rooms of the Orpheus Club, when programs by club members are presented. Three evening concerts will also be given this season, on December 15, January 19 and February 23. The president of the club, succeeding Mrs. Joseph Shannon, is Mrs. Duncan Campbell, of Woodbury, N. J., who, before her marriage, was

presentations by this organization for years. "The New Life," by Wolf-Ferrari, will be the first work presented, on Thursday evening, November 19, with May Farley, soprano, and Horatio Connell, baritone, as soloists. On Wednesday evening, December 30, the society will give its annual performance of "The Messiah," the soloists being May Ebrey Hotz, soprano; Christine Miller, contralto; Evan Williams, tenor, and Frank Conly, bass. For the third performance, on Thursday evening, March 25, "Elijah" is announced, with these soloists: Helen Frame Heaton, soprano; Elsie Baker, contralto; Nicholas Douty, tenor; Herbert Witherspoon, bass. At all of these performances the Choral Society will be

of the Holy Trinity during January, and has been engaged for a large number of recitals in various localities.

The Mendelssohn Club, which has been popular in Philadelphia for many years as a mixed chorus of unusual artistic qualifications, has begun rehearsals of Coleridge-Taylor's cantata, "A Tale of Old Japan," which will be presented under the direction of Charles E. Knauss, with the following soloists: Mildred Faas, soprano; Rose Bryant, contralto; Dr. Ion Johnson, tenor, and Gwilym Miles, bass. The program will also include several Christmas numbers by Dr. W. W. Gilchrist, formerly for many years director of the Mendelssohn Club.



The Philadelphia Symphony Orchestra as It Appeared During One of the Rehearsals for Its Fifteenth Season. Conductor Stokowski Is Occupying His Stand in the Center of the Group

of an opera school, which is believed to be something for which there is a real need in this city. The school will have Mr. Leps as director and Mr. Engel as stage manager. The latter has had long professional experience in that capacity with the Philadelphia-Chicago and the Savage opera companies. The school has quarters in the Parkway Building. In addition to offering the standard operas, the society will invite American composers to submit works for consideration. If found worthy and not too expensive to produce, they may be given public performances. The Operatic Society has already given several premieres of new operas, one of which was "Hoshi San," composed by Wassili Leps, with book by John Luther Long.

The Behrens Opera Club, which was organized last Spring, will give its initial performance at the Academy of Music on Tuesday evening, October 20, with "Martha" as the attraction. The cast will include several of Philadelphia's best known singers, and the musical director will be Thaddeus Rich, concert-meister of the Philadelphia Orchestra. The production will be under the stage direction of Edward S. Grant, while the ballet will be trained by C. Ellwood Carpenter. The cast for the opera is as follows: *Lady Harriet*, Jenny Kneeder Johnson; *Nancy*, Mary Josephine Comerford; *Lionel*, Joseph S. McGlynn; *Plunkett*, Franklin L. Wood; *Sir Tristan*, William M. Goodwin; *Sheriff*, Charles D. Cuzner. John Curtis, the organizer and president of the club, announces that following the performance of "Martha" preparations will be begun for the presentation of a new work, under the direction of Ludwig Schmitt-Fabri.

Women's Clubs and Chorus

The women's clubs and choruses will again have an important part in the musical life of Philadelphia, prominent among these organizations being the Matinée Musical Club, of which Mrs. Frederick W. Abbott is the president. This club meets at the Roosevelt every Tuesday afternoon, beginning the first Tuesday in October, and each week gives a program of vocal and instrumental numbers by its members. An important feature of the club is the Choral, under the direction of Helen Pulaski Innes, which gives several public concerts each season, with assisting soloists. Besides directing this popular chorus, Mrs. Innes

Maud Grove, a prominent contralto. The other officers are: First vice-president, Mrs. Horace Beeson; second vice-president, Mrs. Albert F. Schmidt; recording secretary, Bertha W. Heid; corresponding secretary, Mrs. J. Y. Boice; federation secretary, Mrs. T. H. Fenton; treasurer, Marion Langley Croskey; chairman music committee, Mrs. Samuel S. Burgin.

The Treble Clef and the Eurydice are other women's choruses of established popularity in Philadelphia, which give largely attended concerts each season, while the Haydn Club of Oak Lane gives two concerts in Horticultural Hall, under the direction of Gertrude Hayden Fernley. The Haydn Club, which numbers fifty voices, has ever since its organization been directed by Mrs. Fernley, who is also a singer of ability, soloist at the Tenth Presbyterian Church. The officers of the Haydn club are: Mrs. Alfred M. Gray, president; Mrs. Robert B. Vollum, vice-president; Alberta Harris, secretary; Mrs. William T. Wyckoff, treasurer; Miss M. E. Craig, librarian.

The Cantaves Chorus, of which May Porter is musical director, is another club of trained female voices, which is frequently heard during the season. In addition to the usual subscription concerts this Winter, a musical tea will be held once each month, when an opportunity will be given individual members to be heard in solo work. Other interesting musical and social affairs will include a unique afternoon of "Musical Tableaux," to be given in January at the Little Theater. These "Pictures from the Operas" will be posed and arranged by Elizabeth L. Fisher, the New York artist, with incidental music, solos and choruses, by members of the club. The officers and directors of the Cantaves for the season of 1914-15 are: President, Mae E. Walker; vice-president, Mrs. Clinton A. Strong; secretary and treasurer, Elizabeth C. Fudge; assistant secretary, Mrs. Frederick Sneller; librarians, May and Ella Tiddell; directors, Helen B. Banning, Mrs. Wilbur H. Cross, Mrs. Nan McGier Montgomery, Edna Florence Smith.

Choral Society's Plans

Three performances as usual will be given by the Choral Society of Philadelphia, at the Academy of Music, under the direction of Henry Gordon Thunder, who has been the conductor of all the

assisted by a large portion of the Philadelphia Orchestra.

The People's Choral Union of Philadelphia, now in its sixteenth year, will give two public concerts, under the direction of Anne McDonough, under whose general direction the Public Sight Singing Classes in various parts of the city are also conducted. The Choral Union is made up of several hundred members of these classes, a rule for admittance requiring that each member shall have had at least one year's training in sight singing. At the first concert, Mendelssohn's "Athalia" will be presented, with the assistance of prominent soloists. Sight singing classes have increased in number and grown in importance to a noteworthy degree within the last few years. All of the running expenses of classes and chorus are paid from the fees of ten cents per lesson charged each pupil and the receipts at the concerts, no contributions being solicited or expected. Directors, teachers, officers, committees, etc., all donate their services.

Catholic Choral Club

The Catholic Choral Club is a new singing society patterned by its organizer, Nicola A. Montani, after similar organizations in New York and other large cities. The club will undertake the study of choral novelties entirely. No elaborate works will be attempted the first year, as the intention is to develop the tonal quality of the chorus gradually. Nicola A. Montani, the director, is the organist and choirmaster of the Church of St. John the Evangelist. He is the editor of Schirmer's Edition of Liturgical Church Music and Bulletin of Catholic Church Music, one of the founders and secretary of the Society of St. Gregory, the new organization composed of Catholic organists and choirmasters, and well known as a composer of church music. Besides this, he is the musical director at various academies and schools in Philadelphia and vicinity.

The Norristown Choral Society, of which Ralph Kinder, the composer and organist and choirmaster of the Church of the Holy Trinity, this city, is director, will give its annual concert in the Opera House at Norristown, February 2, when Sullivan's "The Golden Legend" and Elgar's "The Banner of St. George" will be presented. Mr. Kinder will as usual give his popular series of Saturday afternoon free organ recitals at the Church

The Choral Art Club, a new organization formed for the purpose of singing *à capella* works, will enter the local field this season. H. Alexander Matthews, one of Philadelphia's leading organists, composers and conductors, will be the director of the club, of which he is also the founder.

One of the most prominent choruses of mixed voices in Philadelphia is the Strawbridge & Clothier Chorus, made up entirely of employees of the Strawbridge & Clothier department store, and directed by Herbert J. Tily, who is the general manager of the establishment. The members of this chorus sing for love of it, and accomplish results which make their annual concert in the Academy of Music and appearance at Willow Grove on one of the Summer programs events of more than ordinary interest.

Prominent among the several choruses of men's voices is the Orpheus Club, which this Winter will again be under the direction of Arthur D. Woodruff, of New York. Three concerts in the Academy of Music are announced. The Fellowship Club, another popular chorus of male voices, including seventy-five trained singers, will be heard in several concerts under the direction of Henry Gordon Thunder.

The Musical Alumni Society of the Pennsylvania University will give its annual dinner November 16, to be followed by a program of original compositions by members. An orchestral concert, with a program also to be made up of compositions by members, will be given later.

Wassili Leps's Varied Activities

Wassili Leps will make preparations during the Winter for another Spring and Summer season with his symphony orchestra. Last Summer Mr. Leps filled with great success his sixth consecutive engagement as director of his own orchestra at Willow Grove. Mr. Leps is the organist and choirmaster of the Church of the Saviour, and as already mentioned, conducts the Philadelphia Operatic Society, and is the composer of the grand opera, "Hoshi San." "Yo-Nennen," a cantata for female chorus and orchestra, which was brought out by the Eurydice Chorus, of this city, is also his work.

[Continued on page 45]

ANTONIA

Presents for the

JULIA CULP

Distinguished
Liedersinger



Richard Aldrich in New York Times, January 6, 1914.

Mme. Culp's voice was again shown in its fine quality, of altogether remarkable richness and silken smoothness, admirably equalized throughout its whole range, possessing great power, and fullness which she can modulate to the extreme of pianissimo.

Steinway Piano.

KATHARINE GOODSON

Famous Pianist



Boston Transcript.

Her remarkable and individual power of phrasing gives a pleasure that can hardly be duplicated by another pianist. No pianist can teach us better than Miss Goodson how to listen with ears and intelligence, how to distinguish and how to cultivate the quality of taste in the virile and best sense of the word.

Knabe Piano.

Photo by Copperfield

ALICE
SOVEREIGN
Noted Mezzo-Soprano Contralto



Boston Advertiser.

A voice of fine range, a rich contralto which is filled with dark, warm colors, and which happily lacks any suggestion of thickness.

The singer sang true to the pitch; she sang distinctly; she had an interpretation of the song which she was singing that was not only individual but interesting—and, best of all, she never sacrificed tonal beauty.

Baldwin Piano.

ELEANOR
SPENCER
Eminent Pianist



H. E. Krehbiel in
N. Y. Tribune, Nov. 12, 1913.

Miss Spencer played an unconventional programme and everything that she did, she did not like a novice, but like an artist ripe in intelligence, mature in feeling and most admirably grounded in technical ability. She has a fine sense of tonal beauty, a keen sense for rhythm and there is a poise about her playing that many a veteran might study with profit.

Mason & Hamlin Piano.

SAWYER

Season 1914-15

EDWARD MARYON

Tone Poet

Music Pathway to the Infinite



Photo by Hall.

Under this title EDWARD MARYON will deliver a series of special lectures. His hepatology THE CYCLE OF LIFE for subject matter.

The seven music dramas comprising this work are: I. "Lucifer," II. "Cain," III. "Magdalen," IV. "Krishna," V. "Christos," VI. "Psyche" and VII. "Nirvana."

In them is composed the whole life of Cosmos, from its Dawn to its Close, as revealed in the secret teachings of the Hindu-Aryan, Enochian, and Christian mysteries, a vista of Eternity never before revealed in the history of the world, and which has only been made possible through the wedding of esoteric Wisdom to the Divine Art.

ALBERT SPALDING

Distinguished Violinist

Hamburger Correspondent:

"Mr. Albert Spalding is an artist 'von rasse,' of the finest culture of style and of a sovereign technic. In character, as well as in programme the young violinist showed intellectual kinship to the art of Kreisler, especially in the music of the seventeenth and eighteenth centuries. Also in the rendition of these works does he resemble him; in the passionate fervor and ability of his vibrato, the impressiveness of his 'pianos,' the subtle workmanship of his 'fioritures' and above all, in the virtuoso ability of making individual mood pictures out of the largest concert piece."



Photo by Matzene

Steinway Piano.

JAN SICKESZ

Noted Dutch Pianist



Muenchner Neueste Nachrichten, November 14, 1912.

Jan Sicksz is a pianist of brilliant qualifications. It is a joy to note the manner in which he takes up a composition with fine musical instinct. His beautifully poetic touch should be particularly praised.

Mason & Hamlin Piano.

CUYLER BLACK

Tenor

Bangor Daily Commercial, Saturday, October 3, 1914.

To many the voice of Cuyler Black, the tenor, brought back memories of Evan Williams, when he was first brought to Bangor by the Chapmans. Mr. Black has a robust tenor and expression. He has a full, big voice, and in the aria, "If With All Your Hearts," he was heard to splendid advantage, the audience breaking forth in spontaneous applause, which, with applause so infrequent when this great, religious oratorio is going on, was a distinct compliment and appreciation of his splendid ability.



ANTONIA

Presents for the

RUTH DEYO

Noted Pianist



PHILIP HALE in *Boston Herald*.

This pianist has many admirable qualities. * * * She reproduces deftly the lightly fantastical, the delicately woven whims and caprices of the dreamer Schumann. * * * She is emotional, sincerely so in her expression. * * * Her natural qualities, her singing tone of fine quality, her appreciation of contrasting shades of color and her ability to differentiate in the matter of tints, her musical phrasing were well displayed. * * *

Steinway Piano.

HELENE KOELLING

Coloratura Soprano



No less a critic than Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, speaks of her as follows:

"Mme. Koelling's voice is most sympathetic and of great carrying power. Her technic is of the highest order. Her expression and style are excellent."

Steinway Piano.

EMILIO DE GOGORZA

Distinguished Baritone



W. J. HENDERSON, in the *N. Y. Sun*.

Gifted with a singularly winning voice Mr. de Gogorza has equipped himself with an unusually sound vocal technic. His tone production is admirable and his scale delicately equalized. This technical apparatus Mr. de Gogorza puts at the service of a genuinely musical temperament and a poetic fancy. He sings with a wonderful range of color, with exquisitely arranged phrasing, with elegant diction, with dainty sentiment, with delicate humor, with depth of feeling, with passion—and always with taste.

Steinway Piano.

ANGELO CORTESE

Celebrated Harpist



London Free Press.

Angelo Cortese is a great artist. He loves his instrument; and his instrument, seemingly, loves him, for it responds with the most perfect sympathy to every one of his moods. Truth to tell, Mr. Cortese is a master technician; and it is first of all the master technician who is the man of power able to mould the element in which he works to his will.

SAWYER

Season 1914-15

MME. ARTHA WILLISTON

Soprano



Photo by Hall.

Bangor Daily Commercial, October 5, 1914.

Mme. Artha Williston, the brilliant soprano, was a Festival triumph at the Saturday afternoon performance. Her rendition of "Elsa's Dream" was most charming, the audience encoring her with enthusiasm. Mme. Williston's dramatic soprano voice delighted all who were within hearing.

SALVATORE GIORDANO

Eminent Italian Tenor



Photo by Hall.

Bangor Daily News, October 2, 1914.

Then there was Giordano, who, on a memorable night two years ago, leaped full-grown into Festival favor—Giordano, the tall, straight, handsome Italian tenor. He has gained a few mannerisms but he has lost none of the golden beauty in his upper notes or the certain soft, velvety, lovely quality which makes every note a delight. Perhaps he has gained in breadth and power—it is hard for a provincial reviewer to tell. He sang—and we have used this expression before—with all the tenderness and sweetness of a woman, all the strength and virility of a man. Especially, perhaps, was he effective in his encore—*La Donna e Mobile*, from *Rigoletto*, which first won for him recognition here.



AGNES CHOPOURIAN

SOPRANO
CONCERT—ORATORIO

"Miss Chopourian delivered her program with a considerable amount of musicianship and charm. She has excellent style, a gracious manner, and a voice of lovely, rich quality."—*The Evening Mail*, New York.

"Miss Chopourian has an excellent soprano voice, considerable temperament, and her singing is interesting."—*The Evening Telegram*, New York.

"She sang with brilliancy and spirit. It was a delight both to watch and to hear her."—*Hartford Courant*, Hartford, Ct.

"A high soprano with an attractive stage presence, and a voice of exceptional clearness and ample volume. She displayed delicacy, artistic shading, and a finished style."—*Evening Register*, New Haven, Ct.

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Florence Austin

America's Violinist

SCORES TRIUMPH

as Soloist at

MAINE FESTIVALS in Bangor and Portland

Daily Eastern Argus, Oct. 8, 1914: "The talented young violinist, Miss Florence Austin, made her initial appearance in Portland on this occasion and her first number was a Romance and Allegro a la Zingara (from Concerto in D Minor) by Wieniawski. At the start she played herself straight into the hearts of her listeners and at the close was greeted with tremendous applause. Her playing displayed wonderful breadth of tone and technique, and particularly in the slower passages she played with strikingly luscious and melodious legato tone. This young violinist seemingly had absolute mastery of all technicalities

and her playing most assuredly merits the highest praise for the artistic manner in which she interprets the works of the great masters. Her personality is especially pleasing, and the audience was held spellbound while listening to this gifted violinist, then at the finish burst into prolonged applause and repeated recalls."

Bangor Daily Commercial, Oct. 3, 1914: "Miss Florence Austin, the famous New York violiniste, manifests superb control of the greatest of musical instruments, the violin, and her rendition of the various selections she played Saturday afternoon was most excellent."

NEW YORK RECITAL at Aeolian Hall, Dec. 3, 1914
Management: ANTONIA SAWYER, 1425 Broadway, New York.

PAOLO GUETTA PROFESSOR OF SINGING
Via PASSARELLA 7 MILAN, ITALY

On the Examining Board at the Conservatorium G. Verdi. Author of:
Il canto nel suo meccanismo—Ediz. U. Hoepli. *Dalle antiche norme e dalle nuove*—Ediz. G. Ricordi & Co.

Of which **ALESSANDRO BONCI** writes:

Dearest Master:
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

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"A Truly Remarkable Voice"

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Photo (c) by Frank C. Bangs, N. Y.

MILDRED POTTER

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Prominent Appearances

New York Oratorio Society
New York Columbia Choral Society
New York Festival Chorus
New York Arion Society
Rubinstein Club
Toronto Mendelssohn Choir
Boston Cecelia Society
Boston Handel & Haydn
Chicago Apollo Club

Chicago Irish Choral Society
Milwaukee Arion Society
Minneapolis Symphony Orchestra
Minneapolis Apollo Club
St. Paul Choral Art Society
Kansas City Symphony Orchestra
Spartanburg Festival
Worcester Festival

WOLFSOHN MUSICAL BUREAU, One West Thirty-fourth Street, New York

ORCHESTRA HOLDS LEADING PLACE IN PHILADELPHIA

[Continued from page 39]

Marie Stone Langston, the Philadelphia contralto, has plans for a busy season. One of her most important engagements is with the New York Oratorio Society for the contralto part in its annual performances of "The Messiah." She is also a member of the Apollo Quartet, of this city, which will be heard again this season in its costume presentation of old English melodies, "A Pastoral Frolic." The other members of the quartet are Emily Stokes Hagar, soprano; Henry Gurney, tenor, and David Griffin, baritone.

Edwin Evans, the Welsh baritone, of Philadelphia, who has appeared with many prominent singing clubs and societies throughout the country, will as usual fill numerous concert engagements. Mr. Evans's Philadelphia recital will be given again this Winter in Witherspoon Hall, which, when the popular baritone appeared there last season, was filled to overflowing.

Mrs. Logan Feland, soprano, now a resident of Philadelphia, but formerly known in New York as Katharine Corder Heath, will again appear as soloist with the Philadelphia Orchestra, having been scheduled for one of the orchestra's concerts at the Drexel Institute in November. Mrs. Feland is soloist of the Northminster Presbyterian Church, where she is associated with Elsie Morris Brinton, contralto; James M. Davenport, tenor, and Robert Baxter, bass, with William H. Main as organist.

Hunter Welsh, pianist, whose recital

in Witherspoon Hall last season won him enthusiastic praise, will be under the management of Robert Patterson Strine and is being booked for a number of important appearances. John Thompson,

enterprises. Hendrik Ezerman, pianist, will again be heard in recital the coming season, probably in Witherspoon Hall, as heretofore.

In addition to his management of the



No. 1—Gertrude Hayden Fernley, Director, Haydn Club, Chorus of Female Voices, of Oak Lane. No. 2—Wassili Leps, Orchestral and Operatic Conductor. No. 3—Mrs. Duncan Campbell, President of the Philadelphia Music Club

the American pianist, whose success in New York and later in London is well known, is also to appear under the management of Mr. Strine, who looks after the interests of numerous local musical

local concerts of the New York Symphony Orchestra, Robert Patterson Strine will bring Pavlowa and her company of Russian dancers to this city on November 23. Mr. Strine will present in recital

this season, besides those already mentioned, Regina Hassler-Fox, contralto; Paul Draper, the English tenor; Tina Lerner and Marie Caslova, in combined recital, and Mme. Olive Fremstad, whose appearance here will be one of the events of the season. Mr. Strine has arranged for the return of the Flonzaley Quartet in a series of concerts at Witherspoon Hall, and has negotiations with other artists and organizations. He will also have considerable to do with the musical field outside of Philadelphia, booking the artists under his management in various parts of the country.

Lewis James Howell, the Philadelphia baritone, has returned from Atlantic City, where he was soloist with Vassella's Italian Band on the Steel Pier from July 1 to September 15, singing at two concerts daily. While at Atlantic City Mr. Howell completed the translation into English, from the Italian, of Bandmaster Vessella's new operetta, which will be produced at that place November 1. Mr. Howell's Winter season will open with his first recital at Mauch Chunk, Pa., before the Teachers' Institute of Carbon County. He will be the soloist with the Gwent Glee Society, at Wilkesbarre, Pa., and is booked for numerous other engagements. Mr. Howell is a singer of wide experience, both in opera and concert. He was a member of the Montreal Opera Company and sang many rôles in Italy, where he won recognition under the name of Luigi Ovelli.

ARTHUR L. TUBBS.

WHERE SHALL WE LOOK FOR MUSICAL NOVELTIES?



—Photo by Mishkin
Herbert F. Peyser

With European Sources of Supply Cut Off by War, No Excuse Exists for Neglect of Our Own Composers or of the Virtually Unknown Works of Men like Pfitzner, Hausegger, Ropartz, Granados and a Score of Others

By HERBERT F. PEYSER

THE law of compensation is apt to be baffling in the manner of its working. There are times when a platitude of this nature goes far toward expanding popular vision through a demonstration of its very obviousness. And today, as human understanding and perception are fertilized by the searing life experience of war, this self-evident problem works itself out on lines of imposing simplicity and magnitude in countless spheres of endeavor. To the musician it is keenly brought home in a diversity of ways, be he composer, instrumentalist, conductor, singer. Conversely the music-loving public must profit in no less a measure.

To what ultimate extent and in what details the tumult of nations must influence organized musical art and life is, of course, at the present stage of events a subject merely of conjecture. But upon certain effects immediately touching activities in America it is possible to speculate with a deep sense of assurance. In the mind of one who has taken cognizance of the full meaning of the existing disruption of European society the question must inevitably frame itself: "From what sources are to come our musical novelties?" From what quarter are to come the spices of the musical season. The countries from which the majority of these commodities are brought—Germany, France, Russia—have suffered a sanguinary eclipse and Italy stands prepared for dire eventualities.

In such moments the fires of creative energy are banked. Only leisure to absorb in tranquility this carnival of illimitable woe can bring forth the artistic harvest that hecatombs will have fructified. And that time is not yet. Obviously then trust cannot safely be vested in the familiar contemporaneous figures. The voices of Strauss, of Debussy, of Schönberg, Stravinsky, Ravel, Scriabine, Elgar and the rest of the coterie will for a longer or shorter space be put to silence.

But there stands forth still another to-day the percentage of logical excuses,

formidable consideration blocking the path to novelties from accustomed quarters. It is the practical suspension of activities on the part of publishers. With the constant impressment of able-bodied men into military service, the establishments of Breitkopf and Härtel, of Fürstner, of Heugel, of Durand, of Eschig, of Jurgenson, of Schott, of Hug, and of a multitude of others can scarcely be expected in this troublous period to carry out their wonted functions. The shutting down of these houses precludes the possibility of publishing newly completed compositions, while work already started is brought to an untimely standstill.

Now, foreign orchestral works are never done in manuscript in this country. The dilemma in which orchestras will find themselves once the present stock of importations has been exhausted, becomes apparent. It is at this juncture, however, that the ingenuity of conductors (and of other performers for that matter) is put to the test. It is at this point that they can demonstrate their resourcefulness by exploiting the efforts of those composers whom they have periodically slighted in order to defer to the most ostentatious arbiters of musical fashions. What a rare opportunity this to acquaint music-lovers hereabouts with the virtually unknown achievements of Schillings, of Pfitzner, of Hausegger, of Ropartz, of Koechlin, of Grainger, of Alfano, of Scott, of Alfvén, of Halvorsen, of Granados—the list might be trebled! Year by year have these men—many of them of exceptional talent if not genius—been sidetracked or coldly snubbed by conductors, players and singers that deference might be paid to the sensational though essentially ephemeral products of those who had most successfully, by legitimate or other means, concentrated popular attention upon themselves.

Prayers, threats and entreaties have for years been directed against conductors on behalf of American works. But

for the neglect of native works is reduced to a minimum. To-day such works must be brought forward in unprecedented quantity. There is plenty of American-made music worthy of exploitation. Failure to accord it its due in such a time cannot but reflect disadvantageously upon a conductor.

There is, therefore, no reasonable excuse for failure to devise attractive programs—programs duly flavored with elements of novelty. Revivals of neglected masterworks will, of course, plead for themselves. Let it be remarked in passing, that we in New York shall feel un-

bounded gratitude for the opportunity to hear again such a *chef-d'œuvre* as the wondrous but all too unfamiliar Fourth Symphony of Sibelius; and our list of requested resurrections would, if given categorically, seem the reverse of modest.

All told, the temporary cessation of foreign creative impulses and publishing industries will pardon no conductor for the neglect of novelties in America. The principle of compensation which the world tragedy suddenly renders actively operative will, so to speak, provide that the last shall be first and the first last—or, to be explicit, shall not be at all.

REINALD WERRENRATH BARITONE



"HE HAS EARNED HIS SPURS AND BELONGS TO THE KNIGHTHOOD OF HIS ART."

—W. J. HENDERSON IN THE SUN

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North Adams Evening Transcript—

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New York Tribune:—

Adele Krueger offered a program of songs and succeeded in displaying a voice of not a little natural beauty, especially in the upper tones.

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Mme. Krueger is endowed with a beautiful soprano voice, clear and pure.

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FRIEDA HEMPEL

The Distinguished Soprano of the Metropolitan Opera House and the Royal Opera, Berlin

Pronounced by world's highest authorities on two continents the greatest living coloratura. Has achieved equal success in dramatic rôles. London audiences and critics vie with those in America and Germany in giving her ovations

Concert, London, June, 1914

London Evening News.—Such rarely beautiful singing as Mme. Frieda Hempel's is something one gets very seldom in London.

Mme. Hempel's voice is of such exquisitely round and rich quality, and her vocal technique so finished and easy, that the most difficult coloratura passages in the concert seemed simple to her. Above all, she has the soul of an artist.

No one yesterday who heard her sing the fine Mozart aria "Märtern aller Arten," and in different vein the same composer's dainty "Schlaf mein Prinzchen," could fail to realize this.

Two frankly florid show-pieces—an air from Bellini's "Puritani," and the Mad Scene from "Lucia," were doubtless included in the programme by Mme. Hempel to show what she can do with music of this sort. The result was singing of amazing beauty and brilliance, such as one has not heard in London for more than a decade. Mme. Hempel's high E flat is a superb note, and her shakes and trills most delicious. F. F.

"The Magic Flute," London, June, 1914

London Globe.—Frl. Hempel's every note was a thing of beauty, and she managed the difficulties of her florid arias with a skill that left no loophole for criticism. On none of the previous occasions has this exacting rôle been sung one-tenth part as well.

London Times.—The Queen of Night was taken by Mme. Frieda Hempel, who is probably the most famous exponent of the part now living. She not only sings the notes with complete assurance and absence of effort, but she makes the coloratura a means of expression instead of treating it merely as so much meaningless ornamentation stuck on to the surface of the music.

"Barber of Seville," Frankfurt, Germany, Festival, June, 1914

Frankfurter Zeitung.—The best of all was Frieda Hempel as Rosina. Her coloratura, her manner of singing the trills, staccati were the most artistic we have ever heard in Frankfurt. Her wonderful acting also brought all hands into motion. Her performance is without a comparison.

Première "Der Rosenkavalier," Metropolitan, December, 1913

W. J. Henderson in The New York Sun, December 14, 1913.—First of all, Mme. Hempel discovered to the audience such qualities of beautiful art as no one could have supposed her to possess. She had not previously had a rôle in which was combined skill in dramatic and musical interpretation had been given so much room for its exercise.

Her impersonation was truly beautiful in every sense. Her bearing, her poses, her gestures were all replete with grace, ease, repose and meaning. Her face showed unwonted mobility.

She sang her music well nigh faultlessly. The style which she employed in the delivery of the dialogue was perfection itself, and in the melodic passages she revealed a poise of the voice, a purity of tone, a breath control and a delicacy of nuance such as she had never exhibited in any other opera. Above all her delivery had the tenderness and gentle pathos required by the scene, and it is but simple justice to say that she put far more of it into the music than Dr. Strauss did. It is a delight to find Mme. Hempel equipped with a rôle so nicely fitted to her powers and to behold her in the enjoyment of a pronounced success with the public.

"Die Meistersinger," in Boston and New York, January, 1914

Boston Transcript, Jan. 29, 1914.—As for Miss Hempel's Eva it has not its equal on the

present American operatic stage. She was as free in her acting as though she had no music to sing, no orchestra to meet and no companions with whose ways in "Die Meistersinger" she was little familiar. As this Eva shone out of Miss Hempel's aspect and action, so it shone yet more out of her singing. Her voice seemed all lightness and lustres—crystal with the sun shining through it. Yet it was as free and even in its range, as elastic to every grace of phrase and to every shading of color that she would give it as though it were sun and air. It was easy to believe that the bodily ear was at last hearing the music as the ear of Wagner's imagination heard it. After all, it is in "straight" and lyric parts, like this Eva and like her Princess in "Der Rosenkavalier," that Miss Hempel is coming into her just desert and fame in America.

New York Herald.—Veritably Miss Frieda Hempel achieved a triumph at the Metropolitan last night when she sang Eva in "Die Meistersinger von Nurnberg" for the first time in New York. She had sung the rôle in Berlin, and this season in Boston. Why she should not have been presented in it here earlier seemed a mystery to those who heard her last night, for she is an ideal Eva. Veteran operagoers who could count on the fingers of both hands Evas they have heard at the Metropolitan were at a loss to recall any who was the equal of Miss Hempel.

Her enunciation was a marvel of distinctness, every word of the text being understandable. She sang the music beautifully and her acting was a joy, for she seemed to have caught the spirit of the character, playing like a real daughter of a Nuremberg goldsmith—not like a real prima donna or a doll.

Concert Boston, November, 1913

Boston Transcript, November 10, 1913.—Not within long recollection has a relatively new singer been applauded so spontaneously and so insistently in a concert here; been recalled so many times and so genuinely; and been compelled to repeat her pieces and to add others to them until, as it seemed, she was near to exhausting all that she had prepared.

The first discovery was the agreeable personality of Miss Hempel. She is pleasant to see; she is free from any hint of artifice or affectation; she was as frankly well disposed to her audience as it was to her; while in the play of her face, there was a straightforward and unforced suggestion of the operatic singer visibly mirroring her songs yet not transcending the limitations of the concert room where the singer should be almost actionless, except in her tones.

The second discovery was the full beauty of Miss Hempel's voice. It was as transparent as it had seemed last Winter; but richer and warmer, a remarkably full bodied voice for a soprano of such high range. It is pure soprano in quality, but without a suggestion of dryness or hardness, soft and lustrous in all its tones, smooth and even throughout. None like it in limpidity and in pure sensuous beauty has been heard in our opera houses and concert halls since Mme. Melba's prime.

Certainly no such coloratura singer has been heard since those golden days. Miss Hempel sang three florid pieces. In the ornaments of song with which all three pieces abounded she was fluent, elastic, polished and in all she kept the beauty and the transparency of her tones. They were not difficult feats laboriously or showily accomplished. They were lovely and rhapsodic singing. Still more beautiful were the passages of pure song that led the way to these ornaments, and then to beauty of tone Miss Hempel added beauty of expression. They foretold her singing of the songs by Schubert, Strauss and Wolf that made contrast to all the rest of her program. In them fresh and sensitive understanding and very skilful significant shading spoke through the beauty of the voice and the artistry of the singer.





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Some of the City's Larger Musical Projects May Be Affected by Conditions Abroad, But No City of its Size Will Be Better Provided with Artist Soloists—New Trinity Auditorium to House Principal Attractions—Three Brilliant Philharmonic Courses Included in Impresario Behymer's Extensive Operations—International Sängerefest and National Federation Plans Uncertain—Production of \$10,000 Prize Opera May Be Postponed—Local Orchestras and Music Clubs Prospering

LOS ANGELES, Oct. 1.—Prognostications for the musical season just opening in Los Angeles were originally such as would have resulted in the largest series of musical affairs of any year in its history. But there have been "untoward events"—to put it mildly—which leave several interrogation points in the mind.

It is to be expected that financial conditions will be harder, as a result of the European war, though possibly not so serious as in eastern manufacturing communities. The agricultural immensities of California will assist in keeping the State's income level. But there is no doubt the war will affect certain large musical projects. We will not have so much opera, we may not have so many musical conventions as we expected; but it is probable that there will be no diminution in the influx of artist soloists.



J. B. Fitzgerald,
Business Manager, Los
Angeles Orchestra

What effect the war will have on the proposed international Sängerefest cannot at this time be foretold. It may become more national or even western, for one could not hope for large delegations from Germany such as had been expected. And I understand there is some talk of a postponement of the meeting of the National Federation of Music Clubs, though nothing authoritative has come from the management so far. It may not seem wise to attempt a \$40,000 opera in Los Angeles next Spring—if the money is to be gathered in Los Angeles. A year's postponement may be the happy solution.

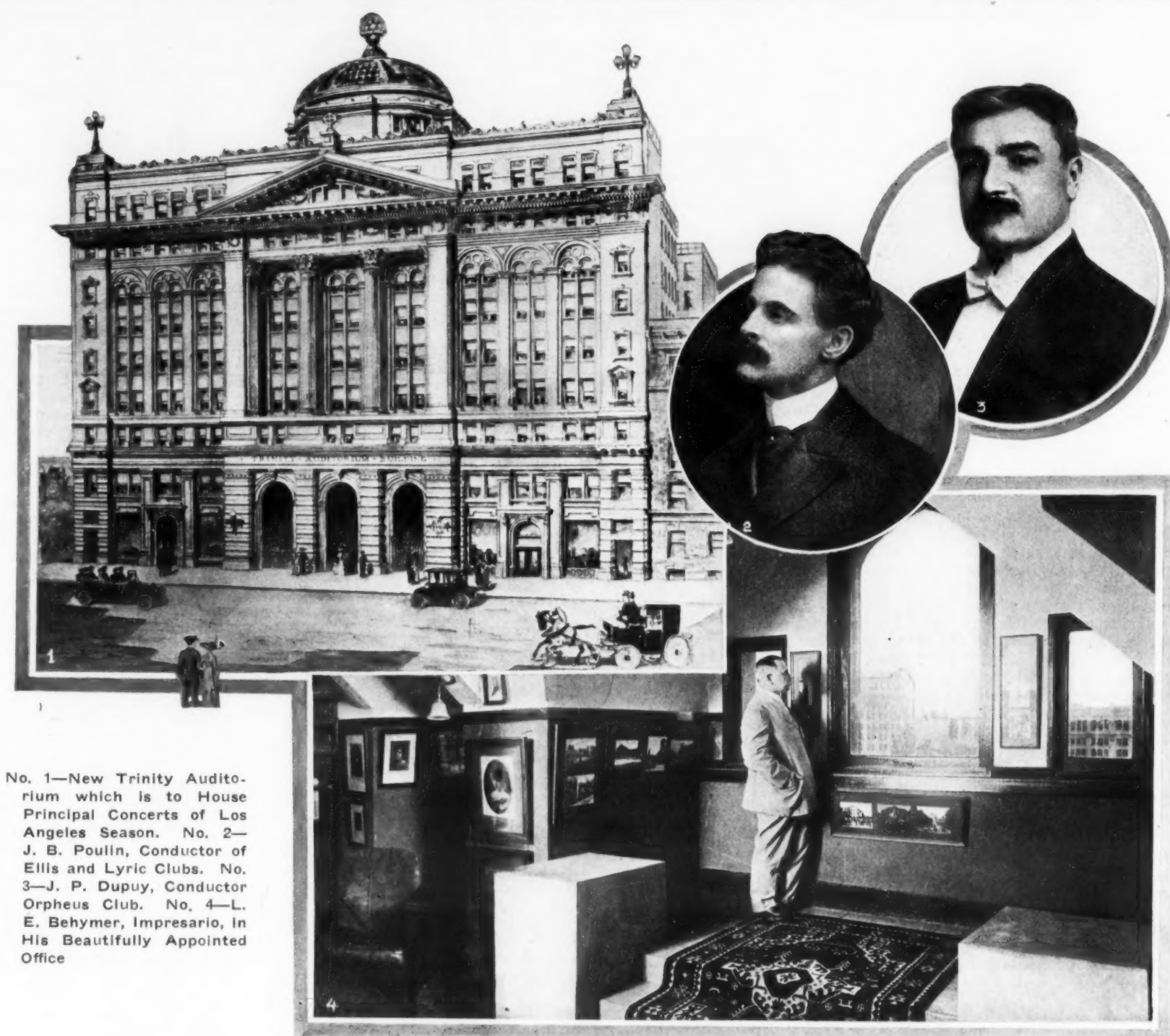
The San Francisco and San Diego expositions have already developed into scenes of wonderful beauty. It is expected that the diminution of foreign visitors will be made up by more Americans who will not go abroad this year. These expositions will bring many musical organizations and artists to the Coast. Los Angeles lies between the two and will "catch 'em comin' and goin'."

The Behymer Operations

Probably no city in the country, of the size of Los Angeles—half a million—is better provided with recitals and concerts of the highest grade. And the peculiar part of it is that there is no competition in the matter of managing artist concerts. One man has so intrenched himself by the extent and value of his operations in this line that he dominates the Southwest and his territory extends beyond San Francisco at times. And that is L. E. Behymer.

Mr. Behymer is known and liked by the scores of artists who have come under his management. And not only the artists of international reputation, but the local artists by the dozen get engagements through his busy offices, in the Auditorium building.

The Behymer activities cover most of the Coast cities, save those in the Northwest. He supplies cities like Sacramento, Stockton, Bakersfield, Fresno, Santa Barbara, Pasadena, Riverside, Redlands and San Diego with nearly all



No. 1—New Trinity Auditorium which is to house Principal Concerts of Los Angeles Season. No. 2—J. B. Poulin, Conductor of Ellis and Lyric Clubs. No. 3—J. P. Dupuy, Conductor Orpheus Club. No. 4—L. E. Behymer, Impresario, in His Beautifully Appointed Office

the best music they hear. And the same might be said of Los Angeles, so far as solo recitals are concerned.

For the coming season Mr. Behymer has arranged three Philharmonic concert courses. The dates for the first course, as now arranged are as follows: Olive Fremstad, about October 25; Rudolph Ganz, November 17; Arrigo Serato, December 8; John McCormack, January 5; Jacques Thibaud, January 19; Alma Gluck, March 2; the Barrère Ensemble, April 20.

The second course is dated as follows: Marcella Craft, November 12; Leo Slezak, January 28; Efrem Zimbalist, February 4; Josef Lhévinne, February 11; Tina Lerner, December 17; Maggie Teyte, March 11; Julia Culp, April 8.

The third series is a matinee course as follows: Evan Williams, November 28; John McCormack, January 9; Josef Lhévinne, February 13; Charles W. Cadman, February 27; Alma Gluck and Zimbalist, March 6; Julia Culp, April 10; the Barrère company, April 24.

Of all these artists, including the Barrère group, there are a dozen new to the Pacific Coast, so it will be seen what Mr. Behymer is doing in the way of introducing artists to new territory.

Nearly all of the Behymer affairs will be given at the new Trinity Auditorium. Mr. Behymer is the manager and lessee of this handsome building, so far as concert purposes are concerned and Los Angeles is promised that it will be ample until such time as there is an auditorium built especially for such purposes. Aside from the Philharmonic Courses, Trinity Auditorium has already been selected as the home of the Los Angeles Symphony Orchestra, playing six pairs of concerts, the Ellis Club in four concerts, the Lyric Club in three, the Orpheus Club with four offerings and the Trinity Church Music and Lecture Course of ten events at popular prices.

Orchestral Novelties Promised

Los Angeles has been fortunate in orchestral matters in the last two decades—fortunate in that there always have been leading musicians ready to give their time and abilities toward keeping up a good orchestra. In earlier days, these were Adolf Willhartitz and A. J.

Stamm; then came Harley Hamilton, who for about sixteen years conducted the Los Angeles Symphony Orchestra, until he resigned a year ago to go to Europe. At that time Adolf Tandler was elected director. Mr. Tandler was a newcomer—an experiment. But he proved the right man. Young and yet experienced, he was full of enthusiasm, and gave the orchestra unwontedly thorough drill.

Mr. Tandler spent the Summer in Europe and obtained a number of novelties for the coming season. Among them were a symphony by Fr. Schmidt, of which he hopes to give the first performance in America; a symphony by L. Reiter in manuscript to have its first performance here; three tabloid symphonies, "La Foi" by Saint Saëns; an overture by Karl Goldmark, called "From My Youth," "Symphonic Sketches," by Delius, and new works by Bruckner—Mr. Tandler's teacher—Taneiev. Hugo Wolf, Robert Fuchs and Richard Strauss. So it will be seen that, if the war lords of Europe permit the Tandler selections to be exported from Vienna, Los Angeles will experience no paucity of orchestral novelty.

Mr. Tandler is fortunate in having the backing of persons who are strong financially and interested musically. The Symphony Association is officered as follows: President, Dr. Norman Bridge;

vice-presidents, Mrs. Walter Raymond, Clifford Lott, and Mrs. H. W. R. Strong; secretary, Mrs. Dean Mason; treasurer, G. Allen Hancock; business manager, James Tabor Fitzgerald. Already as many season tickets have been sold for this year as were sold in all of last season, which augurs well for the financial results of the year.

Woman's Orchestra

The Woman's Orchestra last season was under the conductorship of Henry Schoenfeld. He is an excellent drillmaster and secured fine results from the fifty young women of the orchestra. This is perhaps the largest orchestra composed exclusively of women in this country. The orchestra was organized by Harley Hamilton about eighteen years ago and, though there have been changes in nearly every chair, there has been continual artistic gain. Mr. Schoenfeld will continue as conductor next season.

Nearly all the large churches have maintained their own orchestras, notably the ones at the First Congregational and the First Methodist. The former has been under the leadership of William Mead for twenty years and it has been a strong factor for musical good. The high and grammar schools also support orchestras that turn out material for

[Continued on next page]

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LOS ANGELES'S HARVEST OF CONCERTS

[Continued from page 49]

later and better organizations. Mrs. Gertrude Parsons and Misses Stone and Blythe are doing excellent work in musical appreciation. The principal of the school system is John H. Francis, an ardent advocate of musical education.

Operatic Prospects

Los Angeles is promised a fair amount of opera this season, but there is no telling how the war will serve the plans of the promoters. A new company is being formed by Messrs. Lambardi and Marchetti under the name of the National Grand Opera Company. A list of prominent principals, including Constantino, is promised to open the season here in January. Lambardi has the scenic and costume equipment for twenty-five or thirty operas and considerable local backing has been secured for the company. The Temple Auditorium supposably will be used for these operatic ventures, as it has a very large stage and the house seats about 3,000.

There was an association formed to present a \$10,000 prize opera here next Summer, but since the "war of extermination" is raging there is some talk of postponing the award of the prize and the presentation of the opera.

Trinity Auditorium at Ninth and Grand streets will be the musical center of Los Angeles for the next two or three seasons or until such time as a fully equipped musical building is built—such as L. E. Behymer has the plans for. This latter will be a beautiful building having four auditoriums seating 2,300, 800, 500 and 300 persons, so Mr. Behymer will be able to suit the hall to the audience. There is being built on the stage a \$25,000 organ which it is said Clarence Eddy will open.

The Gamut Club has a most interesting season in prospect. Fred W. Blanchard still is president.

Under the presidency of Vernon Spencer, the meetings of the local Music Teachers' Association have presented programs of solid interest. Though the shadow of the debt incurred by the defunct People's Orchestra hangs over the Association and though the Musical Union promises to sue its fellow musicians, collectively and severally, the Association is pursuing the even tenor of its way. It has raised about \$600 toward payment of its debt.

The alumni of the New England Conservatory meet several times a year here and hear good programs. The president for the next season is Frank H. Colby, organist at St. Bibiana's Cathedral and editor of the *Pacific Coast Musician*.

Each season sees a number of musicians of worth locating in Los Angeles. A composer who is writing vocal and piano work of value is Roy Lamont Smith; another composer and organist of large experience is Frederick Brueschweiler, formerly of Moscow; a new contralto to Los Angeles is Viola Ellis, a tall young woman with a style and voice considerably reminiscent of Clara Butt. She has made a great impression in Los Angeles. But the musical field is so crowded that it is not well for a person to locate here unless he has the wherewithal to defray expenses for two or three years.

Ellis and Lyric Clubs

A vocal organization which stands on a level with the best of its class in this country is the Ellis Club, organized twenty years ago. This body of 100 singers is named after its founder, the late Judge Charles Ellis. The club took on a new lease of life about ten years ago when J. B. Poulin was elected director, since that time it has given four or five concerts a season, each an artistic treat. New officers were elected recently as follows: President, James Slauson; first vice-president, F. A. Walton; second, Dr. W. Jarvis Barlow; executive vice-president, Judge Walter Bordwell; secretary, H. D. Alfonso; treasurer, Louis Zinnamon; librarian, E. P. Cheverton; music committee, Messrs. Steckel, Flint and Shank; voice committee, Messrs. Schoonmaker, Sias, Andrews and Hancock.

On a par with the Ellis Club is the Lyric Club, composed of an equal number of women, nearly 100. And yet numbers is the least important factor when speaking of the work of this body of singers. The main point is that the club is ranked by such judges as Arthur Foote and Charles W. Cadman as the equal of any of its kind in the country. J. B. Poulin has given it his best efforts in the line of tonal balance and shading and has been well repaid by the high standing his singers have reached. The Lyric Club's officers are: President, Mrs. Henry T. Flint; vice-president, Mrs. John W. Thayer; secretaries, Mrs. W. R. Tanner, and Mrs. George Sloan; librarians, Mmes. Frank Collier and Carl Johnson; directors, Mmes. William H. Jamison, J. W. Eccleston, J. I. Moyes and Ella B. Hanna; accompanist, Mrs. M. H. Robinson; music committee, Misses Isgrig and Christian and Mrs. Eleanor B. Smith; voice committee, Mmes. George McIntyre and G. A. Post and Maude Gilbert; printing committee, Mmes. L. J. Stable and W. R. McCann and Jessie Atwood.

Successful from the start was the Dominant Club. Misses Winston and O'Donoghue were the original promoters of this organization of fifty or sixty women music teachers, the purpose of which is to bring profit and fellowship to its members by programs of music, discussions and Saturday lunches. Its officers are: President, Mrs. W. H. Jamison; vice-president, Margaret Goetz; secretaries, Verna Blythe and Mrs. Sidney Webb; treasurer, Lucile Dickson; chairman social committee, Frieda Peycke; membership committee, Mmes. C. G. Stivers, Clifford Lott and Roth Hamilton; program committee, Blanche Ruby, Minnie Hance and Gertrude Cohen.

Under the directorship of J. P. Dupuy, the Orpheus Club of fifty young men has made a steady growth and each season gives a popular series of programs. Mr. Dupuy is the founder of the club and the teacher of many of the young men who have been members. The president is G. Allan Hancock, a young millionaire who is much interested in music and who is also the treasurer of the Symphony Association, in which orchestra is one of the cellists. The accompanist of the Orpheus Club is Will Garroway, a solo pianist of no mean powers.

In Field of Chamber Music

Persistent efforts of the members of the Brahms Quintet, managed by F. W. Blanchard, are leading to a larger local appreciation of chamber music. This quintet is composed of Oskar Seiling, first violin; A. Rovinski, second; Rudolph Kopp, viola; Axel Simonson, violoncello, and Homer Grunn, piano. The quintet announces a series of programs including some American works.

Another quintet of equally serious aims is the Saint Saëns, composed of Edwin H. Clark, first violin; William H. Clark, Jr., son of ex-Senator William Clark, second violin; Julius Bierlich, viola; Mrs. Menasco, violoncellist, and William Edson Strobbridge, pianist. This organization specializes in modern music, a good deal of it from the French school.

Edward Lebegett plans to continue the series of peoples' orchestral concerts at the Auditorium this season, playing on

Sunday afternoons. He plans to offer a number of Beethoven works with chorus and orchestra and to put them before the people at popular prices.

W. F. GATES.

AKRON OWES ITS MUSIC FEAST TO TUESDAY CLUB

Organization Imports Famous Artists and Gives Recognition to Local Musicians as Well

AKRON, O., Oct. 10.—Large is the part which has been played in the musical program of this city by the Tuesday Musical Club, which in entering upon its twenty-seventh season is offering a finer and more expensive series of concerts than have ever been given in Akron. For several years Music Hall has been too small for the large numbers of people desiring to attend the club concerts, several hundred being turned away at the reservation of seats' sale.

This year the five evening concerts will be held in the Dancing Academy, which was found to be very good acoustically upon the occasion of the May festival given in 1913 to celebrate the close of the twenty-fifth year of the club. This auditorium will seat 3,000, and while on the order of an armory, can be made most comfortable and effective.

Besides the evening concerts, the study section of the club will give ten afternoon concerts in Music Hall, using the leading talent in the membership, and supplementing this with out-of-town artists. The large chorus of men and women numbers 200, and under the efficient leadership of Albert Reese Davis of Cleveland has attained a fine degree of finish. The chorus will assist on two of the evening programs. The list of attractions follows:

Evening Concerts: October 27—Margaret Keyes, John Barnes Wells. November 30—Anna Pavlova and company. January 20—Alma Gluck, Beatrice Harrison. February 10—Tina Lerner, Tuesday Musical Club Chorus, Albert Reese Davis, conductor. May Concert—The Cincinnati Orchestra, Dr. Ernest Kunwald, conductor; with quartet of soloists—Elizabeth Tudor, Christine Miller, Paul Althouse, Horatio Connell, and the Tuesday Musical Club Chorus.

Afternoon Concerts: October 13, Philharmonic String Quartet of Cleveland and Grace Henry, soprano. November 10—Mrs. N. O. Mather, contralto; Mrs. Henry Heepe, soprano; Cordelia Kent, pianist; Mrs. Freeman Eagleson, violinist. November 24—Marie Hertenstein, Columbus, pianist; Elene Bowman, soprano; G. Glenn Phillips, baritone. December 15—Mrs. J. Edward Good, pianist; Mrs. John Madden, soprano; Mrs. Carl France, violinist; Dr. Fred Capron, tenor. January 5—Grace Hall Rihl-daffer, soprano; Alexander Von Skibinsky, violinist; Harold A. Loring, Chicago, pianist. January 26—Mr. and Mrs. T. Stephen Eich-berger, Charlotte Dickson, Cleveland, pianist. February 23—song recital, Mrs. F. A. Seiberling, contralto; assisted by Estelle Musson, pianist; Mrs. Vincent Stevens, violinist. March 16—ensemble piano music, Ella C. Biglow, director; soloists: Mable Sykes, soprano; Charles Rickert, tenor. April 6—the Oxford Quartet, of New York, in scenes from the operas. April 20—Alma Bork, soprano; Ralph Wilson, tenor; soloists: Mrs. J. B. Sieber, Mrs. Claire App, Mrs. C. W. Lonsbury, Mrs. E. R. Lowenhaupt, Mrs. James Schreffler, and the one-act operetta, "The Gypsies' Revel," Mrs. D. S. Bowman, director; and others to be announced.

The price of seats is so small that persons in Akron find splendid musical entertainment at a lower cost than that prevailing in almost any other city.

Approves War on "Fake" Teachers

To the Editor of MUSICAL AMERICA:

I wish to express my gratitude towards Mr. Freund's efforts to eliminate the "fake" music teachers and am certain that all sincere men and women will assist him in placing a standard. With best wishes for MUSICAL AMERICA'S success, I am, Very truly yours,

OTTA A. VOGET.

Norfolk, Neb., Oct. 2, 1914.

The Berlin *Signale* laments that many German artists, who, according to their press agents, are fighting sword in hand at the front, are to be found daily in peaceful mood in the streets of Berlin.

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PRINCESS TSIANINA

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JOHN McCORMACK

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LEO SLEZAK

Tenor

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N. B.—Correspondence invited from parties contemplating residence in Los Angeles.

INCREASE OF SYMPHONIC MUSIC FOR BALTIMORE

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WASHINGTON MONUMENT, BALTIMORE. PEABODY INSTITUTE AT EXTREME RIGHT

Peabody Conservatory Has Goodly Proportion of Pupils Driven Home from Study Abroad by the War—Max Landau Added to Piano Department—Many Engagements Booked by Peabody Concert Bureau—Oratorio Society to Present New Work by Nowowiejski—Activity for Maryland Schools—Arion Society Offers Novelties by Local Composers—Special Church Music

Baltimore, Md., Oct. 10, 1914.

DESPITE the wave of business depression which has come as a reflex of the European war, it is believed from present indications that Baltimore will not suffer a consequent musical depression during the approaching season. Arrangements are being made to supply a greater number of symphony concerts than in previous years, and with the exception of grand opera series, which had been proposed by the Chicago company but now cancelled, the outlook is favorable.

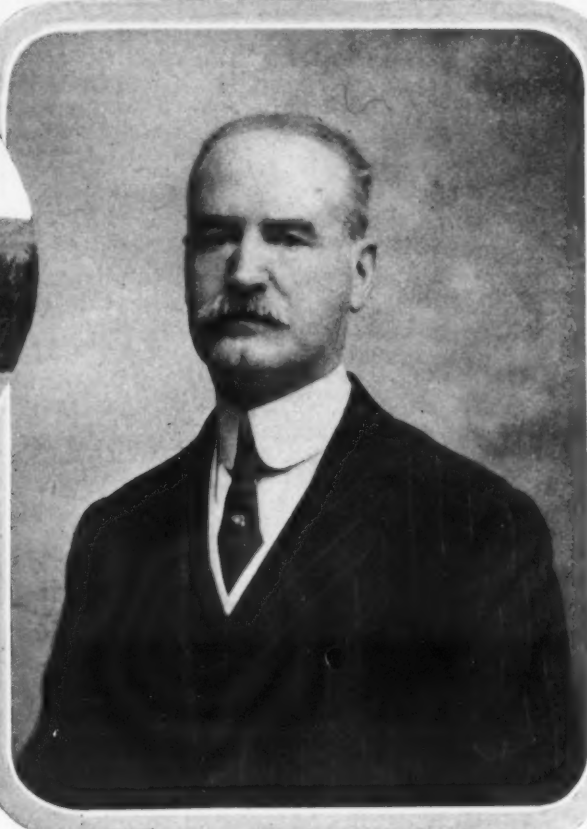
As indicative of the prospects it can be stated that the enrollment of students at the Peabody Conservatory of Music has been most encouraging. Harold Randolph, the director of the conservatory, announced that prospects for the coming season were indeed roseate, a fair proportion of new students having entered who originally had planned to study in Europe. The faculty has remained intact and there has been an addition to the piano department, the prominent pedagogue, Max Landau, whose recital last season attracted considerable attention.

Many celebrated artists have been engaged for the series of twenty Friday afternoon artist recitals at the Peabody



Frederick R. Huber, Manager, Peabody Concert Bureau

and their appearances are assured. Besides various members of the faculty will give recitals. There will probably be productions by the opera class under the direction of Harold Randolph, performances by the stu-



Harold Randolph, Director, Peabody Conservatory of Music

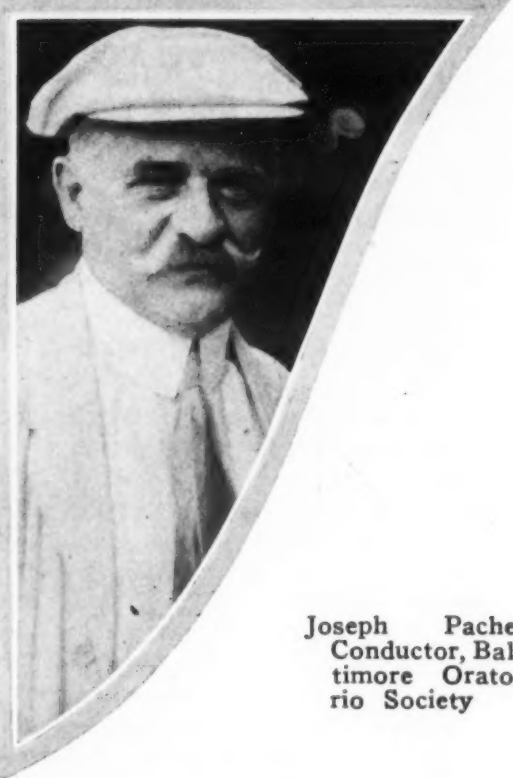
dents' orchestra under Gustave Strube and the usual number of minor concerts given by the teachers or pupils. The large preparatory department, May Garretson Evans, superintendent, also shows every evidence of entering a prosperous season.

Director Randolph as Soloist

Mr. Randolph will be heard as soloist with the Philadelphia Symphony Orchestra in the early fall at one of this organization's home concerts. He will give recitals in New York and Boston during the season. Many important engagements have been booked for the various artists managed by Frederick R. Huber of the Peabody Concert Bureau, comprising Peabody faculty members as well as other local musicians. Mr. Huber says that this country's pulse is throbbing with musical interest.

The newly established branch of the Clark Teachers' Agency, having its Baltimore offices in the Munsey Building with Edgar T. Paul, a Baltimore musician, as a most efficient manager of the music department, forms one of the important managerial ventures in this city. While this agency is new to Baltimore it is widely known throughout the United States. Mr. Paul announces that he is booking fine artists and has registered capable teachers, and, what is more to the point locally, that he is securing local artists for recitals, concerts, oratorios and musical functions of like nature. He states that the agency finds that American teachers are much sought after, and that the European war has been the means of placing high class American teachers to supply the vacancies caused by the absence of for-

eign teachers. Besides being representative of the Clark agency, Mr. Paul has recently been appointed head of the voice department in the Washington College of Music, Washington, D. C.,



Joseph Pache, Conductor, Baltimore Oratorio Society

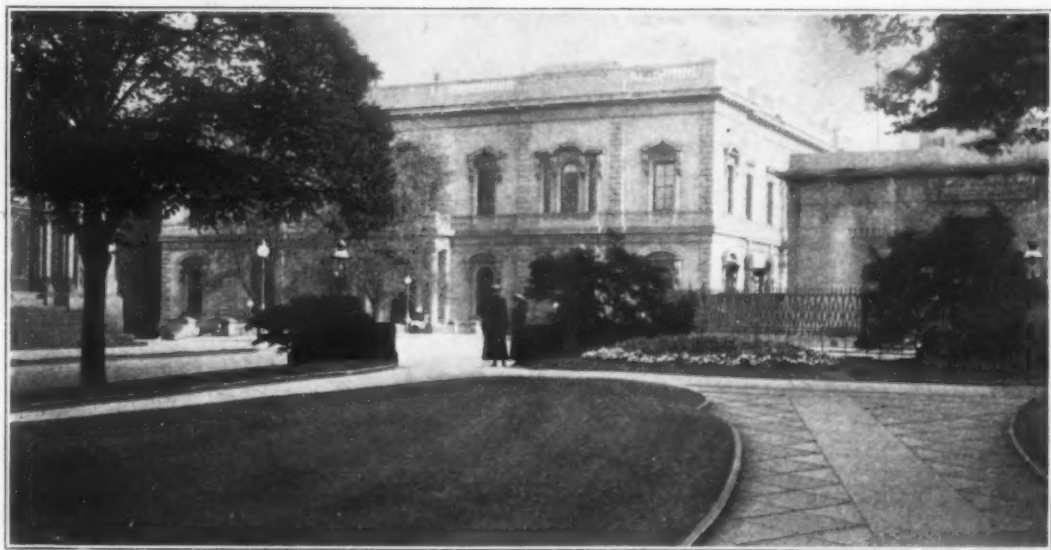
teaches harmony and kindred studies in the European Conservatory, Baltimore, is director of the Madison Avenue M. E. Church Choir and the Luther League Chorus, and is tenor soloist at Eutaw Place Synagogue and the Masonic Choir. The European Conservatory, Henri Weinreich, director, has begun its fifteenth season with enlarged enrollment. The faculty includes Henri Weinreich, piano; Clifton Davis, voice; Julius Zech, violin, and Edgar T. Paul, harmony. There will be two exhibition concerts early in the fall at Lehmann Hall and at the Arundell Club, besides other students' concerts.

The newly organized Orpheus Club of Baltimore, which created a favorable impression at its initial concert last May, will begin rehearsals in October in preparation for its first concert of the season to be given in December. This club is under the careful guidance of Alfred R. Willard.

J. Norris Hering, organist and choir-master at Christ Episcopal Church, announces that there will be a series of special musical services monthly at this church during the present season. The first evening will be devoted to Gounod's "Gallia." This is to be followed by a performance of Stainer's "Daughter of Jairus."

Charles H. Bochau, director of the Arion Society, will bring his chorus to the fore this season and contemplates presenting some interesting novelties, among which are the efforts of some of

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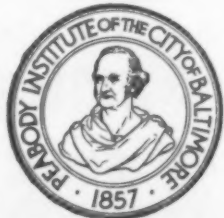
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BALTIMORE'S MUSICAL PLANS

[Continued from page 51]

our local composers. Mr. Bochau is also busy at the Peabody Conservatory as an assistant in voice instruction and has charge of the music department of the Maryland School for the Blind at Overlea, Baltimore.

Howard R. Thatcher, director of music at Maryland College for Women, Lutherville, Md., reports that there has been a large registration of new pupils.

John Kline, the director of the Harmonie Singing Society, has assumed the conductorship of the Madison Avenue Synagogue Choir, a post left vacant through the resignation of Charles H. Bochau, who had been in charge for a number of years. The new director has appointed Roberta Glanville, soprano, formerly of the Metropolitan Opera, as principal soloist.

Nowowiejski Premiere

Joseph Pache, conductor of the Baltimore Oratorio Society, though at the present writing is still detained in Europe, has announced through an open letter in the daily press that he expects to return to Baltimore early in October to resume rehearsals for the current season. Dates for performances are listed for January 26 and April 13, 1915. It is proposed to present a new work of Nowowiejski, this presentation marking its first American hearing.

David Melamet, whose opera class gave a week of opera last season and whose special chorus gave a Lenten

concert, has not definitely outlined his plans, but is contemplating similar activities with his singers as heretofore.

Manager Kinsey of the Lyric, Baltimore's principal music hall, has some important bookings listed, among which are:

Boston Symphony Orchestra, November 4, December 2, January 6, February 17 and March 17.

New York Philharmonic, November 27, February 8 and March 8.

New York Symphony, October 27, January 12 and February 24.

The soloists to appear in conjunction with the Damrosch Orchestra are Efrem Zimbalist, Maggie Teyte and Josef Hofmann. Scheduled to appear with the Boston organization are Pasquale Amato, Harold Bauer and Fritz Kreisler. This number of symphony concerts is a decided increase over past seasons and will doubtless offer compensation to local music lovers for the lack of the Chicago Opera performances. However, opera appearances by other companies are being negotiated for the Lyric.

The Florestan Club proposes to hold weekly recitals at which members of the club and invited "guest musicians" will officiate. The monthly "field nights," at which only the works of local composers are exploited, will continue as a feature. There will be the usual concerts given by the several local singing societies, choruses, soloists, etc.

FRANZ C. BORNSCHEIN.

FIVE ORCHESTRAS TO VISIT DAYTON

Managers, Undaunted by Business Conditions, Announce More Concerts than Ever

DAYTON, O., Oct. 10.—Dayton is to have a brilliant musical season in spite of the fact that the city has been touched quite deeply by the prevailing business conditions. Following the disastrous flood of last year, the war in Europe has added to the troubles of local manufacturers, and some of the biggest factories have been badly crippled, temporarily at least, by the cancellation of large European orders. Despite this, local managers and musicians are optimistic, and the largest number of concerts in the history of the city has been arranged for.

A. F. Thiele, who founded the Symphony Courses for Dayton, has announced ten concerts for this Fifth Symphony Season. There will be six orchestra concerts and four recitals. The visiting orchestras will be the New York Symphony, under Walter Damrosch; the Minneapolis Symphony, under Emil Oberhoffer, and the Cincinnati Symphony, under Dr. Kunwald. A brilliant list of soloists has been engaged, and among them will be Mme. Schumann-Heink, Mme. Fannie Bloomfield Zeisler, Maud Powell, Kitty Cheatham, Henri Scott, Enrico Aresoni, Alexander Saslavsky, Cornelius Van Vliet, Dr. Ernst Kunwald and Emil Heerman. Mr. Thiele has also planned for a visit from the U. S. Marine Band, Pavlowa and the Imperial Russian Dancers, and other attractions.

The Civic Music League concerts, six in number, will include the Paulist Choristers, John McCormack, the Chicago Symphony Orchestra, Joseph Lhévinne, Alma Gluck, and the New York Philharmonic Orchestra, under Josef Stransky. This series will be given at Memorial Hall at popular prices. Brainard Bliss Thresher is the president of the Civic Music League.

Choral Performances

Urban Deger, the organist, teacher and choral director, has begun rehearsals with the Choral Society for a series of concerts, which will include "The Messiah" at Christmas time, and Elgar's "Apostles" in the Spring. The chorus started work with more than one hundred voices.

The Dutch Club and the Singers' Club, both under the direction of Grant Odell, are planning several concerts during the year.

The Apollo Club, under Gordon Battelle, will give two concerts during the season, besides filling a number of out-of-town engagements.

The women of Christ Episcopal

Church are planning to bring Rudolph Ganz and Alice Nielsen in a joint recital this month for the benefit of the church.

The Women's Music Club, under the chairmanship of Mrs. Susan Chamberlain Mendenhall, has arranged a series of concerts by local and visiting artists for its first year's program. The club is a result of the uniting of the Mozart and Chaminade Clubs.

Arthur Leroy Tebbbs has returned to Dayton after an absence of two years in Pittsburgh and has taken charge of the music in the high schools of the city. He is planning several choral concerts.

School Orchestras

Conrad Yahreis, who has charge of the orchestras of the district schools and the large orchestra in the high schools, and who met with so much success in his efforts last year, has already organized the musical forces of the schools, and the results promise to be even more brilliant than in former seasons.

The popular Lyceum course given each year by the Y. M. C. A. will include a number of musical entertainments.

It is less than ten years ago that one or two concerts a season were all that Dayton would support, and then the support was very meager. The wonderful growth of musical appreciation is the direct result of the earnest work of a few enthusiasts who have persevered despite almost insurmountable obstacles. "SCHERZO."

Strauss Has "Written Himself Out," Says Ernest Newman

"Our complaint against the present Strauss is not that he is a wild pioneer, hustling us against our will along an unknown and terrifying road that may lead anywhere, but a tired and disillusioned mediocrity lagging behind his fellows and behind us, and beckoning us back to the road that leads nowhere." This from Ernest Newman, the distinguished English critic. "We can forgive anything in an artist but commonplace," he goes on. * * * "In 'Joseph' there is not a page of genius, or even of a talent beyond that of a good hundred composers whom one could name. Even Strauss's technic seems to have deserted him; from a mere point of view of effect the new work is a perpetual disappointment. He has obviously written himself out, whether for good or only for the moment, remains yet something to be seen."

That the New York musical public deserves a little plain talk of a sort which it won't get concerning the easy capture of the Century forces by Chicago, was an opinion pretty widely held by those who will regret the proposed departure West seven weeks from now.—W. B. Chase in New York *Evening Sun*.

The H. W. Gray Company, the New York music publishers and sole agents for Novello & Company, recently issued a book entitled "Jeannie's Journal," by Althea Randolph, in the form of a diary written by a young girl at boarding school.

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"	Ithaca	"	1910, '11, '14.
"	Oberlin	"	1913, '14.
"	Albany	"	1910, '11, '12.
"	Cleveland	"	1913.
"	Evanston	"	1914.
"	Syracuse	"	1914.

Tour with Thomas Orchestra, 1913, '14, '15.

Tour with Boston Festival Orchestra, 1910, '11, '12.

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INDIANAPOLIS OWES MUSIC GROWTH TO WOMAN

Musical Interest in the Indiana Capital at Its Highest Point as a Result of Splendid Missionary Work Performed by Ona B. Talbot in Fifteen Years of Managerial Activity—Indianapolis Orchestra and People's Concert Association Continuing in Well-defined Paths of Usefulness

INDIANAPOLIS, IND., Oct. 8.—This may be a year of war abroad, but the concert season in Indianapolis will not be materially interfered with. Mrs. Ona B. Talbot, who provides Indianapolis, and Indiana for that matter, with its most important concert course, seems to have been gifted with the powers of a seventh daughter of a seventh daughter. Early last Spring, when war was still undreamed of, she arranged the schedule which will be adhered to during her sixteenth annual season, and, from present indications but one artist under contract will be unable to appear. This is Fritz Kreisler, violinist, who is now serving with his regiment in the Austrian army.

Judged from every standpoint the present season promises to be the most successful in the annals of Indianapolis music. Musical interest received a decided stimulus last season, and, long before Mrs. Talbot's series came to a close, orders for 1914-15 season tickets were pouring into her office. Mrs. Talbot will use the Murat Theater again this Winter. This is one of the largest playhouses in this part of the country, but it is safe to assert that its capacity will be taxed many times.

During the fifteen years of her managerial activity, Mrs. Talbot has performed a missionary work of vital import. She has worked against tremendous odds and has been confronted by enough deficits to try the soul of any mortal. But she has kept at her task and gradually such musical appreciation has been cultivated that now it seems that the woman who has made it all possible will receive the reward she has so thoroughly earned.

The Talbot Calendar

The artists for this season and the dates of their appearances follow:

October 29, John McCormack and assisting artists; November 30, Philadelphia Symphony Orchestra, with Thaddeus Rich, violinist, soloist; January 20, New York Symphony Orchestra with Josef Lhévinne, pianist, as soloist; March 3, Fritz Kreisler in violin recital; Thursday evening, April 15, Mme. Frances Alda, soprano, Frank LaForge, pianist, and Gutia Casini, 'cellist.

Special interest is attached locally to the engagement of the Philadelphia Orchestra, since Thaddeus Rich, concertmaster of that organization, who will appear here as a soloist, is an Indianapolis man and received his early musical

No. 1, Ona B. Talbot, Leading Local Manager of Indianapolis. No. 2, Alexander Ernestinoff, Conductor Indianapolis Orchestra. No. 3, Edward Bailey Birge, Director People's Concert Association. No. 4, Rudolf Heyne, Conductor Indianapolis Männerchor

training in this city under Hugh McGibeny of the Metropolitan School of Music. Since gaining his present high station, he has not been heard in a public concert in his native city.

Indianapolis is also anxiously awaiting the appearance of John McCormack, who has never been heard here. In the season before last Mr. McCormack was scheduled to appear here in a joint recital with Rudolph Ganz, but unfortu-

nately the date of this concert fell at a time when Indianapolis was flood-bound.

Plans of the Orchestra

The opening concert of the Indianapolis Orchestra will be given at the Murat Theater, October 11. The orchestra has already been rehearsing for several weeks. Alexander Ernestinoff, who has been conductor of the orchestra since its organization, will continue in that capac-

ity and concerts will be given on the second Sunday afternoon of each month. According to present plans local soloists will appear at the concerts. The soloist engaged for the opening concert is Alfred Troemel, violinist, who is a member of the first violin section of the organization.

The season ticket sale has already been heavy. The popular price of twenty-five cents a seat for each concert will be maintained since it is thought that this has been the principal means of bringing music of the better class within reach of the masses. However, so many persons have expressed a desire to help tide over the deficit which has arisen each year, by paying a little more for their seats, that it has been deemed expedient to reserve twelve rows of seats which will be sold for \$4 instead of \$2 for the season.

It is said that even this increased revenue will not be sufficient to cover the expenses of the concerts and the Indianapolis Orchestra Association will continue as heretofore to pay the deficits. The association is made up of members who contribute \$10 a year or more toward the maintenance of the orchestra.

The orchestra is composed of sixty-five men, who volunteered their services on a co-operative basis.

Männerchor's Season Curtailed

For the first time in several years the Indianapolis Männerchor, one of the leading German singing societies of the city, will not give an artists' series for the general public. This decision has been reached owing to the fact that many of the German artists desired by those in charge of this course will not be able to appear in America this season. This will not interfere, however, with the private concerts of the organization, and many artists will be brought to Indianapolis to appear before the members in the choral concerts. Rudolf Heyne is conductor of the Männerchor.

The People's Concert Association, which is responsible for most of the oratorio productions in Indianapolis has not announced its plans for this season. It is generally understood, however, that the policy adopted last season will be maintained and that the organization will devote its attention to the presentation of oratorios. The choral parts of these works will be sung by the Peoples' Chorus, an organization composed of local singers, and prominent artists will be engaged for the solo parts. "The Messiah" will be given during the Christmas season and a May Festival for which some large orchestra will be brought here will close the season's work. Edward Bailey Birge will continue as the active head and conductor of this organization.

Three or four artists not announced will be presented during the season by the Indianapolis Matinee Musicale. The Harmonie Club, organized last year, will also bring a few artists to the city.

PAUL R. MARTIN.

"What opera house in Germany will now have the courage to perform Puccini's 'Madama Butterfly'?" asks the Berlin *Signale*. "Probably not one for a long time. And yet the little *Cio-Cio-San* is the direct opposite of Okuma, the Japanese prime minister, for she is the personification of innocence and fidelity."

Bedrich Vaska, Bohemian 'cellist, will take the place this season of Emil Knoepke, as first 'cellist, with the Rochester Orchestra and teacher of 'cello at the Dossenbach-Klingenberg School of Music.

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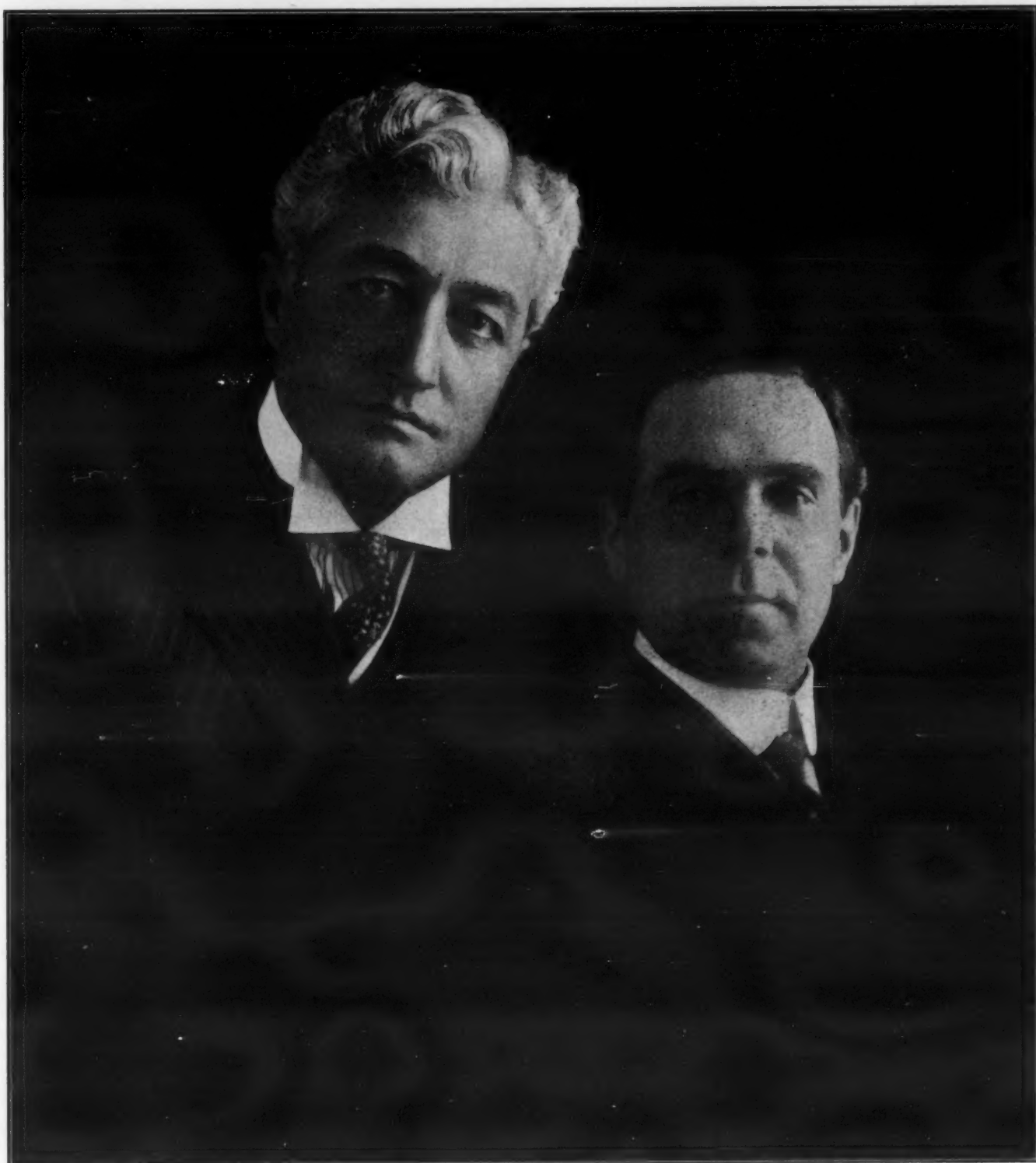


Photo by May & Mina Moore, Australia
Mr. Dufault and Frederic Shipman, his manager, in Australasia.

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Symphony Orchestra a Typical Product of Oregon Progressiveness — Three Members to Conduct Six Concerts of Fourth Season — A Co-Operative Organization — Much Expected of Steers-Coman Concerts — Building for Future in Public School Orchestras — Portland Particularly Strong in Its Musical Clubs — Musicians', MacDowell, Apollo and Monday Musical Clubs All Young and Flourishing Societies



BIRDS EYE VIEW OF PORTLAND, ORE.

PORTLAND, ORE., Oct. 5.—This season will be the fourth of the Portland Symphony Orchestra which has done so much for the musical progress of the city. The orchestra is organized on a co-operative plan and has chosen Harold Bayley, Carl Denton and George E. Jeffrey as alternate conductors of the six concerts in which it is to be heard this Winter. The organization has added to its popularity and usefulness by its policy of giving free public rehearsals for school children.

The musical enthusiasm and interest of Portland have not been diverted by the foreign war. The city is looking forward, not back, in its business endeavors and its interest in the work of the orchestra will undoubtedly be sustained in the same spirit. In fact, the orchestra typifies the city's progressive spirit. Mrs. B. E. Tait is business manager of the orchestra.

We shall probably have no grand opera this Winter and shall have to depend more than ever on the orchestra and on the Steers-Coman management. Among the artists presented by this management during the past fourteen years, most of them for the first time on the Pacific Coast, are Nordica, Schumann-Heink, Sembrich, Carreño, Padewski, Kreisler, Ysaye, Bonci, Eames, Gogorza, Garden, Farrar, Lhévinne, Scotti, Riccardo Martin, Pavlowa, Genée, Flonzaley Quartet, New York Symphony and many others. The first concert of this season will be given early in October by Olive Fremstad. Six concerts are on the subscription list, but the energetic managers usually bring several other artists during the season.

Of special importance in Portland music is the work being done with the school children, under the able direction of Frederick E. Chapman. Orchestras have been organized in nearly all the grade schools of the city. Boys and girls of many nationalities are represented. A small boy often plays a 'cello which nearly hides him, and two Chinese boys play clarinets. A tiny girl of eleven years plays the flute and another the piccolo. The character of the music played is of the best. The children do not care for ragtime.

The Progressive Musicians' Club

The Musicians' Club of Portland is now in its third year. The members include more than forty of the leading men musicians of the city. None but a strictly professional musician is eligible to membership. The objects are to pro-

mote social intercourse and to obtain proper civic and social recognition for the musical profession as a body. Since the club was founded in 1912, it has done much in furtherance of its objects. It has been an important factor in ob-

been one of the most progressive piano teachers in the Pacific West; the vice-president is Frederick W. Goodrich, organist of St. Mary's Cathedral; secretary, Earl Cranston Sharp, who is one of the most brilliant young composers of



No. 1—Mrs. Thomas Carrick Burke, President of the MacDowell Club, Portland, Ore. No. 2—Frederick W. Goodrich, Dean of the Oregon Chapter, American Guild of Organists. No. 3—Mrs. B. E. Tait (Photo by Davies), Business Manager Portland Symphony Orchestra

taining larger appropriations for municipal music; in improving the "Rose Festival" bands; in establishing credits for music in the high schools of the city; in agitating for the proposed City Auditorium for musical purposes, and in many smaller matters. The president is W. Gifford Nash, who has for several years

the Northwest, and treasurer Carl Denton, organist of St. Stephen's Pro-Cathedral, associate conductor of the Portland Symphony Orchestra and a prominent teacher.

Of the Oregon Chapter of the American Guild of Organists, the dean is Frederick W. Goodrich; the sub-dean,

Carl Denton, and the secretary, Daniel H. Wilson, organist of the Church of St. Philip Neri. An important session of the chapter during the Fall will be a conference of ministers and organists on the questions of salaries, tenure of office and the relations of music committees to the organists of the various churches.

Although but one year old, the MacDowell Club (the Coterie Musicale with a new name) has accomplished wonders in the way of musical advancement. Mrs. Thomas Carrick Burke, the pianist, is president, and Mrs. Carrie Beaumont, vice-president. One meeting each month is devoted to classic composers and musical form, the alternate one to miscellaneous programs. Some study will be given to the Symphony Orchestra program each month. The student department will have separate meetings and there will be a chorus and an ensemble department. The officers, in addition to those named, are: Secretary, Mrs. J. Curtys Simmons; treasurer, Mrs. Edward R. Root; executive board, Mmes. Edward Alden Beals, E. E. Covert, John F. Logan, Warren E. Thomas, Fletcher Linn, John Claire Monteith.

Two Apollo Club Concerts

The Apollo Club announces an increased membership for this season and two concerts to be given at the Heilig Theater. The first will be given October 24, with Julia Claussen assisting. The membership of the club is about seventy-five, and includes many of the best male singers in the city. William Boyer has been its director for a number of years. Sibyl Sammis McDermid will be the soloist at the second concert.

The Monday Musical Club, established in 1905, has been a member of the General Federation of Musical Clubs since 1906. During the coming year the club will maintain various departments, such as choral, musical appreciation and history, harmony and two new features, students' section and sight-reading classes. Educational and philanthropic work will be carried on more extensively than ever. The keynote of the year's work will be the correlation of music and all the other fine arts. Double the number of programs will be presented, recitals being given bi-monthly, each alternate one to be an artists' recital in a public auditorium and the other a musicale at a private house. Officers of the club are: Mrs. G. J. Frankel, president; Mrs. Russell R. Dorr, first vice-president; Mrs. J. Coulsen Hare, second vice-president; Mrs. Herman A. Heppner, honorary president; Mrs. P. L. Thompson, recording secretary; Lillian Conser, corresponding secretary; Mrs. Anton Giebis, treasurer; Mrs. Chester Deering, financial secretary; Mrs. Herbert Garr Reed, federation secretary; Mrs. A. W. Viggers, Mrs. Rodney Herrick, Mrs. Glenn Foulkes, Mrs. George Knight Clark, Mrs. Roscoe R. Giltner, Mrs. John F. Toft, Mrs. Frederick A. Kribs, Mrs. Joseph L. Stafford, Florence Jackson and Elizabeth Johnson, directors.

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I certainly appreciate the fact that it has been my privilege to study with Percy Rector Stephens. In the season of work I had with him I gained more real knowledge of my voice than I had derived from all my previous study abroad.

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Photo by
Mishkin.

DOROTHEA THULLEN

LYRIC SOPRANO

Pupil of Jean De Reszke and other noted vocal masters. Successful appearances with the Philadelphia Symphony Orchestra, Apollo Club of Pittsburgh and in numerous recitals last season.

Public Ledger, Philadelphia, Pa., March 13th, 1913:

The finished art and charming personality of the young singer combined to make a most favorable impression upon her hearers.

The Pittsburgh, Pa., Dispatch, April 24th, 1914:

Miss Thullen was heard in two groups of familiar English songs of the lighter vein. She displayed a soprano voice of good and pure quality. The tone was produced with ease, the enunciation splendid, and there were commendable interpretative features, especially in the singing of MacDowell's "In the Wood" and Campbell-Tipton's "Spirit Flower."

Press, Philadelphia, Dec. 2d, 1913:

The Little Theatre was crowded to its capacity yesterday when Dorothea Thullen was presented in a song recital by Charles Augustus Davis. The program afforded an excellent opportunity for Miss Thullen to display the remarkable quality and range of her pleasing soprano voice. Each rendition was greeted enthusiastically by the audience.

The Erie, Pa., Dispatch, March 11th, 1914:

Miss Thullen sang the soul as well as the melody of each —sang it expressively, at times dramatically, and with a winning charm that delighted her hearers from first to last, and compelled the addition of three encore numbers to the original list.

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"BEST THERE IS IN MUSIC"

NOW ATLANTA'S SLOGAN

Georgia Metropolis Sets Pace for South with Week of Metropolitan Opera, Strong Visiting Concert Attractions and Programs Free to People



Atlanta, Ga., Oct. 10.

THAT time-worn and universally overworked statement, "We will have the best there is, come what may," holds just as good in Atlanta now as it ever did anywhere. Unmindful of any unusual activities across the seas, Atlanta has gone ahead and made her plans for a musical season that will set a new pace, and Atlanta is prepared to carry out those plans and more.

Witness, under the auspices of the Atlanta Music Festival Association, a program calling for:

Free organ recitals every Sunday afternoon in the year by Edwin Arthur Kraft, one of the most brilliant organists and composers of the younger school in America.

A series of free concerts by an enlarged Music Festival Chorus, which will undertake, among other big events, the presentation of Haydn's oratorio, "The Creation."

Third, a series of free concerts by noted artists in various lines of musical endeavor, list to be announced later.

And lastly, a solid week of Metropolitan opera next Spring, immediately after the close of the New York season.

Witness, under the auspices of the Alkahest Lyceum System, of which Russell Bridges is president, a schedule calling for the following attractions:

Walter Damrosch and the New York Symphony Orchestra, including a quartet of grand opera singers as soloists with the orchestra.

Second—Mme. Evelyn Scotney, soprano, and Howard White, basso, and assisting artists of the Boston Opera Company.

Third—The Metropolitan Male Quartet, consisting of Charles L. Neith, lyric tenor; Paul Chase, robust tenor; John Eberly, baritone, and Thomas Wade Lane, basso, with Mrs. Willo Page Lane, pianist.

Fourth—Alber's Musical Octet, presenting an historical picture of the Civil War period.

Fifth—The Neapolitan Orchestra and singers, of New York.

Last—Mme. Sibyl Sammis-MacDermid and James G. MacDermid in joint recital.

Concert Series Pending

Once more, witness, under the auspices of the Atlanta Musical Association, a series of concerts by noted artists, a list of which is not yet complete, since the first of the concerts probably will not be given until after January 1, 1915.

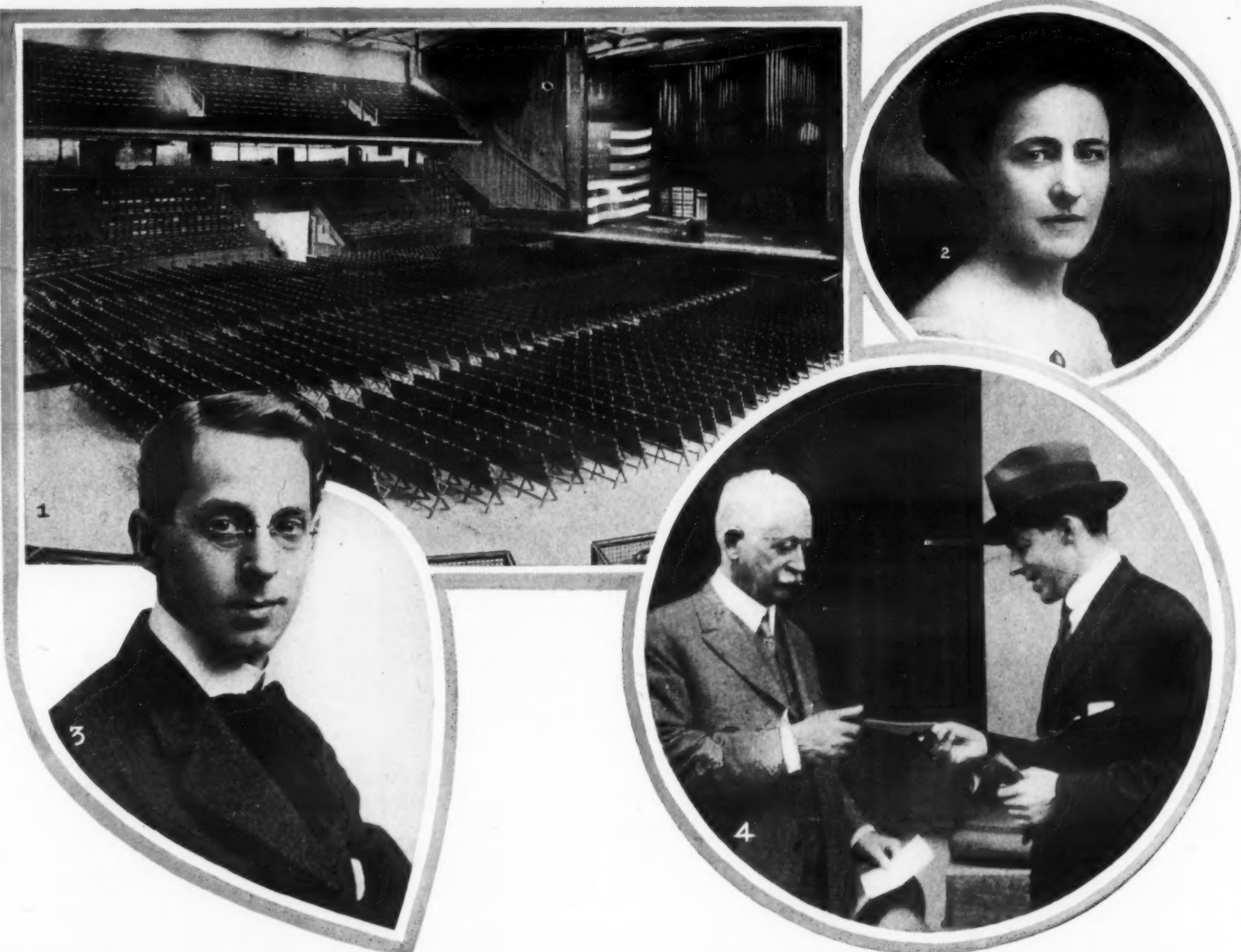
Suggest to an Atlanta business man or musician that any part of the above mentioned program will not be carried out as per schedule, and, ten to one, he'll laugh at you. Atlanta is one city in

which worthwhile music generally can count on the solid backing of business interests. Long before the Metropolitan Opera Company visits Atlanta each year the city pledges a guarantee fund far more than enough to cover any contingency. This public spirit is not lacking when needed to support other musical events.

reason, the Atlanta Musical Association has decided to attempt no more orchestral concerts this year, frankly stating that this action is taken because of the small interest manifested by the Atlanta public in the concerts.

The association, at a recent meeting at the home of the president, Mrs. John M. Slaton, resolved to offer soon after

tival Chorus, which is directed by Dr. Edwin Arthur Kraft, municipal organist, is assured through the requirement that every member of the chorus pass a rigid examination before he is accepted. This has resulted in the rejection of application of some who have been members of the chorus for years. In various other respects the standards of music are ris-



Personages and Scenes in Atlanta Musical Life. No. 1—Interior of Auditorium-Armory, Where the South Hears Music. No. 2—Mrs. John M. Slaton, President, Atlanta Musical Association. No. 3—Dr. Edwin Arthur Kraft, Municipal Organist and Director of Music Festival Chorus. No. 4—Col. William Lawson Peel, President of Festival Association (During a Business Talk with F. C. Coppicus, General Secretary of Metropolitan Opera Company)

The one sad instance of Atlanta's failure along musical lines is the disorganization, after a brave fight, of the Atlanta Philharmonic Orchestra.

City's Only Failure

Perhaps it was the fact that the orchestra, forced to charge for admission to meet expenses, had to compete with a line of free concerts of the highest order. Be it that, or some other

the Christmas holidays a series of concerts that it is hoped will be notable events in the year's musical program.

Certainty of the success of the grand opera week next Spring is assured in pledges of support already received from all parts of the South by Colonel William L. Peel, president of the Atlanta Music Festival Association, and C. B. Bidwell, treasurer.

A high standard for the Music Fes-

ing rapidly, and this city feels assured of a record season this year.

LINTON K. STARR.

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CLEVELAND, O., Oct. 10.—The bookings of local managers for the Cleveland season of 1914-1915 may be summarized under five different heads: The great public concerts, the semi-public subscription concerts, the club concerts, the municipal concerts and the opera companies.

Under the first head come the ten symphony concerts managed by Adella Prentiss Hughes, for which there are engaged the Chicago Symphony Orchestra for three concerts, the Cincinnati Symphony Orchestra for two concerts, the New York Symphony Orchestra for two concerts, the Boston Symphony Orchestra, the New York Philharmonic Orchestra and the Philadelphia Orchestra for one concert each. The soloists announced are Bruno Steindel, Emilio de Gogorza, Olga Samaroff, Julia Claussen, Sophie

Breslau, Frieda Hempel, Josef Hofmann, Frank Gittelson, Ossip Gabrilowitsch and Olive Fremstad.

Mrs. Hughes also announces two recitals in Grays' Armory, Cleveland's largest auditorium, by Schumann-Heink and Fritz Kreisler.

Six concerts are announced in the subscription series at the Hotel Statler, known as the Friday Morning Musicales, under the management of Mrs. Hughes and Mrs. F. B. Sanders, the artists engaged being Harold Bauer, Christine Miller, Lambert Murphy, Marie Caslova, Alma Gluck, Lucrezia Bori, Zimbalist and Julia Culp.

Engagements for the public concerts of the choral clubs are as follows: At the three concerts of the Singers' Club the soloists will be Margaret Keyes, Maggie Teyte and John Barnes Wells. For the two concerts of the Mendelssohn Club Martha S. Steele of Pittsburgh,

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Walter S. Logan, violinist, of Cleveland, and Frank Ormsby, of New York, are to be the soloists.

For the Fortnightly Club, the membership of which so nearly fills the Knickerbocker Theater that only out-of-town guests are permitted, there is a booking of three string quartets—the Flonzaleys, the Kneisels and the Cleveland Philharmonics—and for soloists, Marie Sundelius, Ralph Leopold, pianist, of Berlin, who is spending this Winter in Cleveland; William Filson, baritone, of Pittsburgh; Mr. and Mrs. David Mannes.

Cleveland seems to be a fertile field for women managers. In addition to the two who from long and successful experience have gained a national reputation—Mrs. Felix Hughes and Mrs. F. B. Sanders—two others have entered the lists. Helen de Kay Townsend last Winter managed a brilliant season of opera at the Hippodrome, when four performances were given by the National Opera Company of Canada, and is this year taking charge of a two weeks' engage-

ment of the San Carlo Company. A very successful Tetrassini concert was also presented last year by Miss Townsend, and for this year there are bookings for John MacCormack and other artists later in the season.

Mrs. Dorothea Dix Fanning, whose devotion to large philanthropic enterprises among the Catholics of the city has resulted in many brilliant and successful affairs, has become this year a concert manager, and enters the field on October 16 with her first recital, by Cecil Fanning at Hotel Statler. Other concert enterprises are under consideration, but not ready for announcement.

Special recitals under the management of the artist are being arranged by Caroline Hudson Alexander, soprano; Betsy Wyers, Dutch pianist, who will have the assistance of Lila Robeson, and Clarice Balas, pianist.

Twelve concerts are announced by the Municipal Orchestra, under the direction of Christiaan Timmer, to be given in the Hippodrome on Sunday afternoons.

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New York, October 17, 1914

THE YOUNG AMERICAN ARTIST AND THE CRITIC

It is generally conceded, particularly by those Americans who have traveled abroad, and so have come directly in touch with conditions in the musical world there, that one of the great differences between the attitude of foreign peoples to young and ambitious talent, and the attitude of the public in this country, is, that whereas the French encourage their young singers and composers, and are glad to give them opportunity, while the Germans and Italians do the same, and the English, in large measure, the same, we Americans are either indifferent or antagonistic to our own artistic children, and are ever ready to accept and prefer the foreign artists and musicians, even when they may be in their decadence.

Various explanations have been given of this situation. Perhaps the best is, that, as a young country, years ago, while we were solving the physical problems that faced us in the construction of towns, factories, matters of transportation, etc., we were compelled in all that concerned music, art and the drama to look to the older nations and get our supply of talent from them.

That this would be an influence which would continue is reasonable to suppose. It is also reasonable to suppose that, after a time, we would reach such a standard of knowledge and culture, particularly in music, that we should develop talent of our own, and consequently, the time would come when this talent would demand recognition on its merits. Logically, it would follow that our young people would have to meet and overcome a national prejudice in favor of foreign musicians and artists, and be forced to make their way as best they could.

In this situation it is also clear that a very potent influence would be exercised by the writers for the press who dealt with musical matters. Upon their knowledge, their power of discrimination, as well as sense of justice, would depend, in large measure, the

forming of public opinion, not only with the main issue involved, but with regard to the merits of any particular aspirant for fame.

It should also be evident that one of the duties of such writers or critics would be to protect the public from being imposed upon by those whose claims for support and attention were insufficient and to squarely resist any attempt to encourage immature talent on the score of its being American.

At the same time, the public has a right to expect that particularly those writers who have the command of the columns of journals of large circulation and influence would always use their opportunities in a constructive way, and so, would lend encouragement to such of our young artists and musicians as could show that they not only possessed talent but had made serious and proper studies in the many excellent music schools, and under the many notable, conscientious and experienced music teachers that we have had for years.

This would also particularly apply to those Americans who entered the field as composers, and who, in view of the commanding position occupied by the great masters, would naturally have a hard road to travel to secure recognition.

It is also proper to admit that, just as in the case of our young artists and musicians, every safeguard should be taken to protect the public from a flood of compositions which had little, if any, merit, and that every effort should be used by the critics to give encouragement only to those who really showed ability.

Unfortunately, however, we have had, for many years, in positions of power and influence certain critics who have squarely set their faces against everything American in music. To them the very idea that there was such a thing as an American composer was cause for hilarity.

The young American singer or musician received from them such treatment that many made no effort to secure a public appearance in this country, preferring to go abroad for their finishing studies, and to appear before audiences, as well as representatives of the press, who would at least judge them on their merits, without any regard whatever to their nationality.

Indeed, as is well known, until almost recently it was the common cry that it was impossible for any young American, however talented, to secure either fair treatment from the critics or an engagement here until he or she had been abroad and received the European hall-mark.

Among the critics who have taken an absolutely antagonistic attitude to everything and everybody American in music no one stands more prominent than Mr. Henry E. Krehbiel, for many years the musical critic of the New York Tribune.

In the issue of the New York Tribune of October 4 he delivered himself of the following:

"We are likely to hear some, perhaps many, artists whom we had not counted upon. On the Continent of Europe the artist's occupation is gone for the time being at least; other fields must be sought, and a plethora instead of a dearth is what may fairly be expected in the country which has always been looked upon as the musician's *El Dorado*. There has been talk in the music trade journals about the war opening a great opportunity for native talent, and there is, in truth, something a bit alarming in the prospect of an irruption of young artists from end to end of our country. If there should be such an irruption it is much to be feared that the woful results which follow a meeting of overweening ambition and unscrupulous management, frequently deplored in the past, will be magnified. It will, therefore, be the course of wisdom for our budding geniuses to wait. They are not likely to hear a cry to supply the demand created by a shortage of imports loud enough to make the public forget that there is scarcely room here for the best that the world affords, and hence none for inferior goods, even though they be domestic products."

It must be admitted that Mr. Krehbiel is at least consistent.

In spite of the fact that this country has produced some of the greatest singers, pianists and musicians, also many eminent composers—women as well as men—in spite of the fact that the world of culture in Europe has given hearty recognition to such American talent, Mr. Krehbiel still maintains the attitude that we mean nothing whatever in music, and must look to foreign nations for any supply that is worthy.

What Mr. Krehbiel might write would have little weight in itself were it not for the fact that he controls more or less, the musical columns of the Tribune, which has recently regained much of the great standing, power and circulation that it possessed in former years.

While Mr. Krehbiel writes thus contemptuously of our young American talent (which, if he were not fossilized in the narrow-minded position he has always taken, he should be among the first to encourage), he will be found ever ready to devote columns of the most fulsome praise to certain of his favorites among the foreign artists, even though they have long passed the period of real artistic value.

Besides the overwhelming proof in the past to estab-

lish the justice of the position we have taken in this matter, we have only to ask our readers to contrast what Mr. Krehbiel writes about young and talented American singers and musicians with what he will presently write about some of the "distinguished" foreign artists who will appear this season, but who, in deference to their own great reputation, should have retired years ago.

Upon them he will lavish his entire encyclopedic vocabulary of praise. He will hold them up as the *ne plus ultra* of impeccable artistic excellence.

Now contrast his attitude (which, we regret to say, is shared by certain of his brother critics in New York) with the attitude of some of the principal critics in other cities, such as Boston or Chicago, for instance, where nearly all the critics are not only clever and conscientious writers, but good musicians.

Take, for instance, Felix Borowski, of the Chicago Herald. Here is a man who is a bright and interesting writer, very conscientious, and has attained eminence as a composer. On all occasions, and to all who appear on the platform, especially to young American singers and musicians, he adopts a fine attitude, for it is absolutely free from prejudice.

Thus, it is not beyond the truth to say, that in many respects the musical critics in the other large cities are more American than those in New York, understanding the term "American" to represent freedom from prejudice, willingness to recognize and help worthy talent, and, above all, even where it finds reason for adverse criticism, does so in a generous, broad-minded and constructive spirit.

John C. Freund

PERSONALITIES

Kneisel—Mr. and Mrs. Franz Kneisel quietly celebrated their twenty-sixth wedding anniversary at Blue Hill, Maine, on September 29.

Busoni—Manager M. H. Hanson received word this week that Ferruccio Busoni, the pianist, will sail from Naples on the *Canopic*, October 20.

Lehar—Franz Lehar, the Viennese musical comedy composer, is serving with the Austrian army at the front as a nurse. One of Lehar's patients is his own brother, a major of infantry, who is seriously wounded.

Seagle—Although Oscar Seagle, the baritone, like all artists, delights in an audience that is musically alert, he insists that his interest is especially aroused by one that is openly unmusical. To reach such an audience through compositions that may in some respects be above their understanding is, he declares, the highest satisfaction.

Flesch—On the platform or on the street Carl Flesch looks like any other well-dressed and well-groomed gentleman. Neither long hair nor eccentric dress to proclaim the artist finds favor in his eyes. He is of the opinion that one may be a violin virtuoso without looking like a freak. Among the greatest Flesch enthusiasts in America are the violinists themselves.

Segurola—When Andres de Segurola, the baritone, arrived recently in New York, the captain of the *Regina d'Italia* declared he was glad Segurola was leaving the ship. "I like him; he is fine," said the captain; "but he play the joke. Bah! People at Quarantine they think he is the great Enrico. And de Segurola, he say, 'Sure I'm Carus!' Carus, he wears the monocle since the war start."

Herbert—None of the melodies from Victor Herbert's light operas is permitted to be sung apart from its original setting, for the composer believes that the songs would be ruined if permitted to become common. He told a Philadelphia interviewer recently that the granting of the flood of requests he receives from vaudeville singers would scatter his songs so widely and force their popularity to such an extent that they would die from over-exploitation.

Freeman—This is the way a representative of the New York *Evening Sun* summed up the impressions obtained in an interview with Bettina Freeman, the Century Opera soprano: "Miss Freeman comes from Boston, made her debut at the Century in 'William Tell,' adores Wagner and a big Scotch collie dog she owns, has sung before the Queen of Spain, and also Queen Alexandra at the Royal Opera, has been presented with a bracelet by Princess Henry of Battenberg, and believes halfway in ghosts."

Lyne—Felice Lyne is wise in her generation. "A young singer," she said not long ago to Olin Downes, of Boston, "cannot afford to be too independent. She should never disappoint her audience. I know some girls who are getting good newspaper notices, who think they can run their companies. I have had to go on in 'Faust' without a rehearsal, without having done the part on any stage. I have sung *Mimi* in a high fever, with the grippe. Do you think I 'kicked'? I guess not! I was glad to get on that stage, at any price. If I had balked I might have waited a good deal longer than I did to get before the public."

AN AMERICAN COMPOSER'S SUCCESS IN RUSSIA

Henry F. Gilbert First of Living Musicians of This Country to Gain Recognition in Czar's Dominions—His "Comedy Overture" Hailed as a Work of Genius by Glière and Other Eminent Authorities—Russia Likely to Become Fruitful Field for American Composer

By IVAN NARODNY

LITTLE by little and under the most trying circumstances the American musical genius is gaining recognition abroad. European critics have been too severe and too biased towards American musicians. Jealousy and commercial reasons have kept a ban on American art in Europe, and our serious composers have been thought to be nothing but ragtime writers. With the exception of MacDowell (and even he is classed with men of second or third-rate talent), exceedingly few of our composers have gained any foreign following. Arthur Nevin and Edgar Stillman Kelley succeeded after many years in gaining a hearing in Germany; Arthur Hartmann, Reginald De Koven and a few others have found some recognition in France. That is practically all.

Now, however, there comes delayed word to the effect that one of our young composers has been hailed in Russia as a unique genius and that his orchestral works are to be included in the repertoires of the various symphony societies of the country. The man who is the first of the living American composers to be recognized in Russia is Henry F. Gilbert, whose "Comedy Overture," one of his earlier works, was performed by the Russian Imperial Symphony Orchestra, July 22, at Feodosia, in Crimea, and on August 1 in Odessa. The second performance fell on the date of Germany's declaration of war against Russia, so that music was receiving comparatively little attention; yet the concert was well attended. On both occasions, Reinhold Glière, the celebrated Russian composer and director of the Symphony Orchestra, conducted.

Mr. Gilbert's entrée into Russia is more significant than that of any others of his compatriots, for the reason that he has struck a note absolutely new to Russian audiences. The success of his Overture was so great that the public gave a special ovation to the conductor and the wish was expressed that the work be given many times more. Mr. Glière writes me that the piece will be performed during the Winter in Kieff, Moscow and Petrograd, and asks that other orchestral scores of Gilbert and a list of his vocal and piano compositions be sent him at once.

The Russian Musical Society and the writer supplied Glière with the score of Gilbert's Overture. The aim of the Russian Musical Society of New York is to bring about mutual understanding and appreciation among Russian and American composers and music lovers. It is the first society of its kind and should have a large following.

The Critics Enthusiastic

The opinion of the Russian critics is that Gilbert's music is both unique and great, and that his works should become known all over the country. One of the critics writes: "Gilbert is a composer who does not seek after artificial effects and forced phrases such as we have heard in the works of most of such modernists as Max Reger, Richard Strauss, Claude Debussy and Rebikow. His music is spontaneous, natural and beautiful. One can feel the powerful individuality of the American composer in his direct and classic message. Though the work is based on negro music—some kind of folk melody—yet it does not belong to the class of popular compositions. We Russians understand perfectly the melodic language of this composer, though we differ so much racially. There is no doubt that Gilbert will soon lead the Frenchmen and Germans in our concert repertoires. Let us have more of him!"

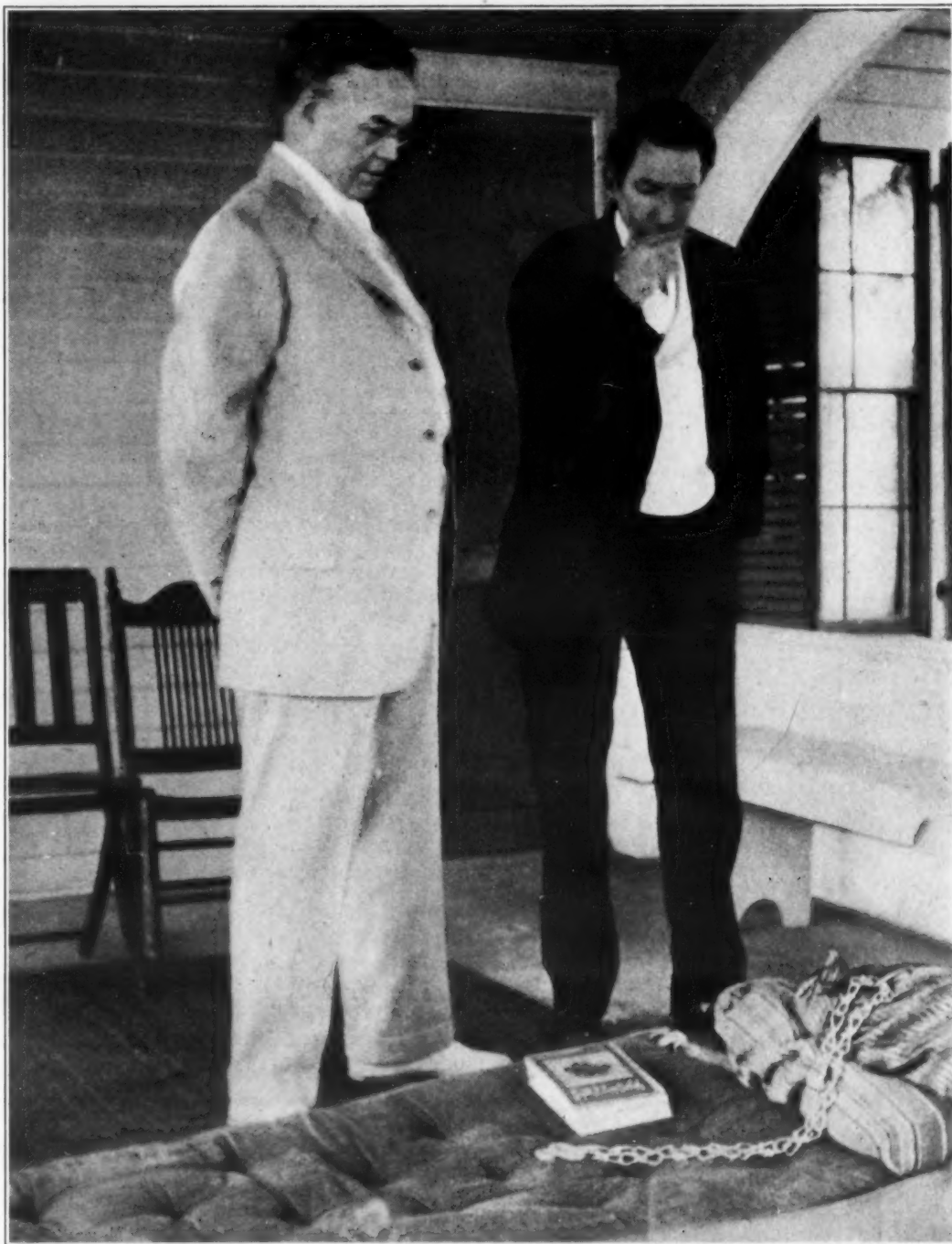
Glière, himself an eminent composer, writes of Gilbert's Overture: "It is melodic, pleasing and well orchestrated.

America should be proud of a genius like Gilbert." Another Russian critic writes: "What a pity that we know so little of American music. All we have learned through German-French channels about America is of a few of the patriotic songs, ragtime and sewing machines. If Gilbert's composition had such an over-

Stillman Kelley, Arthur Nevin, Reginald De Koven and Humiston's "Southern Fantasy."

Russian Cosmopolitanism

There is no doubt that after the war is over, Russia will be a grateful field for the ambitious American composer to



Henry F. Gilbert (on right) and Edgar Stillman Kelley, American Composers Who Have Gained Recognition Abroad, the Former in Russia and the Latter in Germany

whelming success, there must be other artists like him. Gilbert has sent us in this fine work a great message from a different world that stirs our imagination."

It may be added that the writer has recommended to Glière Gilbert's later compositions, his "Negro Rhapsody" and "Riders to the Sea." Those works have not been published yet, however, and sending manuscripts is difficult. Besides Gilbert's works, I have recommended to Russians the works of Edgar

cultivate—more so, in fact, than any other country. While a strong feeling of patriotism has influenced art matters recently in Germany, France and Scandinavia, Russia has remained absolutely cosmopolitan. As an example of this cosmopolitanism, let me reproduce the program of the symphony concert at which Gilbert's piece was performed:

Beethoven, Eighth Symphony; Wieniawski, Concerto in D Minor; Kryjanowsky, "Chant Funèbre"; Nicolai, "Serenade"; Grieg, "Peer Gynt," Suite; Gilbert, Comedy Overture.

POINT and COUNTERPOINT

CHARACTERISTIC of the taciturn general manager of the Metropolitan Opera is an incident related in the New York *Telegraph's* "Town in Review" column, possibly by Algernon St. John-Brenon. The narrator states that he ran into Mr. Gatti-Casazza in London one day, when the latter was on his way to a tailor's to buy a pair of trousers. He continues:

"Get in a taxi with me," he said, "and drive there." Into one we got and off we drove. Neither spoke a word. Each remained buried in the tomb of his own

reflections. We arrived at the tailor's—the silence had not been broken. We got out. He extended his hand to me. A pleasant smile lit up the grave face.

"Thank you," he said, "thank you." "What for?" said I, half puzzled. "You have neither asked me for news nor have you recommended a singer to me," said he. "It has been a really pleasant drive."

Professor's Wife—I suppose you have hard work and small pay?
Piano Mover—Oh, we're not regular musicians, lady, we just deliver goods.—*Life*.

Henry F. Gilbert was born in 1868 in Somerville, Mass. His first musical activity consisted of playing the violin at dances. If I am not mistaken, he played at Chicago's World's Fair at some of the entertainments. Becoming interested in composition, he studied for a time at the New England Conservatory and later with MacDowell. In 1892, he went into business and did nothing with music for years. In 1902, however, he went to Paris, for the purpose of hearing Charpentier's "Louise." The opera made such an impression upon the New England dreamer that when he returned home he gave up his business and devoted himself entirely to music. Since that time he has produced a number of orchestral works based on American folklore. His last composition, "Riders to the Sea," was performed at this Summer's MacDowell Festival, and proved one of the strongest American orchestral works that I have ever heard—a piece which, in my opinion, ranks with the greatest masterpieces of the world. It may be considered the crown of Gilbert's compositions.

NEW ORCHESTRA FORMING

Schenectady Organization Will Have Bernard Mausert for Leader

SCHENECTADY, N. Y., Oct. 4.—A new orchestra to be known as the Orchestra Society of Schenectady is being formed by persons prominent in musical circles. It bids fair to hold forth advantages to both amateur and professional musicians. Bernard R. Mausert will be the conductor.

Hugh Gibson has been elected president of the board of directors, H. H. Van Cott is secretary and C. W. Merriam, treasurer.

Only those musicians who pass on examination for their particular instrument will be admitted to membership.

Hamlin Hunt Opens His Organ Recital Series in Minneapolis

MINNEAPOLIS, MINN., Oct. 8.—If anyone doubts the lure of the organ in the Middle West, he has but to attend the organ recitals given by Hamlin Hunt in Plymouth Church. The first in a series of four recitals was given the other night. The large church was filled to the doors. Included on the well-built and masterfully performed program were Elgar's *Allegro Maestoso*, op. 28; "Canzone della Sera," by d'Evry; "The Deluge," Saint-Saëns; Bach's *E Flat Prelude*, Brewer's "Echo Bells," Guilman's *Caprice*, and Andante *Cantabile* from Tchaikowsky's Fifth Symphony and Franck's *Finale* in B Flat.

F. L. C. B.

Yvonne de Tréville, who will give her unique costume recital, "Three Centuries of Prime Donne," at her New York and Brooklyn recitals early in November, will also appear at the Columbia Theater, Washington, D. C., on Friday, November 13. The first part of the program will be her costume recital and the latter part will be devoted to the singing of songs in English, dedicated to Miss de Tréville by American composers.

The Sahai, the aboriginal inhabitants of the Malay Peninsula, use flutes made of bamboo, which they play by blowing through the hole with the nose instead of with the mouth.

Little Mary (plaintively, as she sadly surveys the meager dinner)—Has Lent come again, mamma?

Her Mother—No, my child; papa has bought tickets for grand opera—*Judge*.

"What are you laughing at, dear?" "I was just thinking how you used to sit and hold my hand for an hour at a time before we were married. How silly you were!"

"I wasn't silly at all. I held your hand to keep you away from the piano."

"Say, Hiram, what do they mean by a Stradevar'us?"

"Oh, a Stradevar'us is the Latin name for a fiddle."

Doubtless it is Sigmund Spaeth who, under the pen name of "Sig," contributes to the New York *Tribune's* "Gotham Weekly Gazette" a critique headed: "La Traviata" Is Rendered Here. Mournful Opera Sung at Century O. H. Of the frivolous *Violetta* he remarks:

"She has all along been dying of consumption, which is an excuse for a great deal of frivolity say we. But we know of a place up at Saranac Lake where she would have a good chance of being cured, if treated in time. Still, what chance has any lady of living, with her lungs continually under the strain of all those notes that Mr. Verdi has given her to sing?"

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MR. EDWARD MARYON, Composer

Wednesday Evening,
October 7th, at 8:15 P. M.

Programme

1. Reading of results of June Examinations—
Examiners: Mrs. Julian Edwards, Maurice Halpern, Marie Kieckhefer, A. Walter Kramer, Antonia Sawyer, Edward Siedle, by Mme. Anna E. Ziegler, Director.
2. Address—"A Word to the Parents of Singing Students," by Mrs. Julian Edwards.
3. Address—"Value of Dramatic Art in Singing," by Miss Louise Randolph.
4. (a) "Prelude" Hasselmans
(b) "Chant des Exiles" Godefroid
(c) "Mazurka" Schuecker
Lucille Folsom, Harpist.
5. (a) "Her Rose" Gerrit Smith
(b) "A Birthday" R. Huntington Woodman
Minnie Benner Mugge, Soprano.
6. (a) "Fruehlingsglaube" Schubert
(b) "Ich Liebe Dich" Grieg
Rebecca Dubbs Whitehill.
7. Address—"The Human Voice,"—Edward P. Maryon.
8. (a) "Before the Dawn" Chadwick
(b) "Thou Art So Like a Flower" Chadwick
Chas. Floyd, Tenor.
9. (a) "For a Dream's Sake" A. Walter Kramer
(b) "A Nocturne" A. Walter Kramer
(c) "Allah" A. Walter Kramer
(d) "Sleep of Sorrow" Tschaiakowsky
Miss Isa Macguire, Contralto.
Accompanied by the composer, A. Walter Kramer.
10. (a) "Mimi," Air from "La Bohème" Puccini
(b) "Morning" Oley Speaks
(c) "Until" Wilfred Sanderson
Linnie Lucille Love, Soprano.
At the Piano, Miss Bethune Grigor.

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Mrs. Mautz has scored many successes, both in the East and the West. She has a large repertoire of oratorio and operatic arias, and sings well in French, Italian, German and English.—*Trenton Sunday Times-Advertiser*, June 14, 1914.

Mrs. Mautz has a beautifully clear, rich mezzo-contralto voice. Her selections and her rendition of them pleased the large audience, which listened appreciatively and called upon her for several encores.—*Philadelphia North American*.

Ahna G. Mautz, the Philadelphia contralto, was the soloist with the Westminster Oratorio Club in a recent performance of "The Messiah," and had a most flattering reception.—*Philadelphia Public Ledger*.

Mrs. Mautz, the contralto, with her rich and resonant voice, distinguished herself most advantageously in the numbers, "He Shall Feed His Flock" and "He Was Despised." Her singing won the hearts of the audience.—*New Wilmington Globe*, June 18, 1914.

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COLUMBUS AWAITS ENJOYMENT OF ITS RICHEST MUSICAL FARE

With Women's Music Club's Strong Attractions and Kate M. Lacy's "Quality Concerts," the Ohio Capital Looks Forward to Engrossing Season—Club's Altruistic Department Adds Teaching Work in Five Social Settlements—Five Day Festival by Oratorio Society—Work of Musical Art Society and Girls' Music Club

COLUMBUS, O., Oct. 10.—Promising is the outlook for musical attractions in Columbus during the season of 1914-1915. There seems to be no uneasiness lest some of the artists may not appear. Among musical organizations the most important is the Women's Music Club. Each succeeding year the club has grown in size and influence until last year the membership reached 4,200. Six artist concerts are scheduled for this season as follows:

Olive Fremstad, November 3.
Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor; Marcian Thalberg, pianist, soloist, November 17.
Julia Culp and Conrad Bos, January 12; Jenny Dufau and Katharine Goodson, March 9.
Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; Frances Ingram, contralto, soloist.

LEO SLEZAK THE GREAT DRAMATIC TENOR

"Slezak's recital was a sensational success."—Glenn Dillard Gunn in the Chicago Tribune, Jan. 26, 1914.

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The Philharmonic Society of New York, Josef Stransky, conductor; Leopold Kramer, violinist, soloist.

This final concert comes in April. In addition to the six artists concerts six matinées are given by the active members, a visiting artist at each concert. The Music Club Choir of one hundred mixed voices, conducted by Robert W. Roberts, will appear on two matinee programs, and present "The Messiah" free to the public at holiday time. The club extension department offers to the club members six lecture recitals annually. These are given in preparation for the artist concerts. Under the direction of the altruistic department a well arranged concert is given free annually in every city, county and state institution.

A new department of altruistic work will be undertaken the coming season, a full faculty of teachers of violin, piano, singing and chorus to be furnished for each of five social settlements. The substantial work which this club has done for Columbus, besides furnishing a series of artist concerts each season, includes presenting a \$14,000 pipe organ to Memorial Hall, and establishing a department of music for reference and circulation in the public library by a gift of \$2,000, thus creating a permanent endowment.

Nucleus for Women's Club

The Girls' Music Club, Mabel Rathbun, president, is a flourishing organization of young women from fifteen to twenty-five years of age, which has been in existence about eight years. Its eight monthly concerts are given in the Public Library Auditorium, an assisting local musician adding interest to the regular events. In due time the young women pass out of this organization into the Women's Music Club, many of the best of the local musicians who have come into the older club in the past few years having had their training and development in the Girls' Music Club.

Kate M. Lacy, a new concert manager in Columbus, offers not only a series of five excellent concerts which she calls

the Quality Concerts, but a number of independent attractions. The series consists of Mme. Schumann-Heink, John McCormack, Willy Burmester and Alice Verlet, Maggie Teyte and the New York Symphony Orchestra. The independent events will be programs by Pav-

lowa, Alma Gluck, Rudolph Ganz and Helen Ware.

The Columbus Oratorio Society, H. H. Shirer, president, has elaborate plans for its musical season of 1914-1915. These plans contemplate a five days' festival, the Chicago Symphony Orchestra and a group of soloists assisting the society, which numbers a membership of two hundred and fifty singers. Mr. Shirer has been the president and indefatigable promoter for the past six years. William E. Knox has been the director since the organization of the society, his devotion to the work being a matter of public commendation.

The Musical Art Society, Harry J. Westerman, president, has been in existence two years. Samuel Richard Gaines has been the director from the beginning, several highly successful concerts having been given since its organization. The aims and purposes of this society are similar to that of the New York Musical Art Society. Mr. Westerman, the president, is the widely known cartoonist of the *Ohio State Journal*.
ELLA MAY SMITH.

The erection of a municipal theater and opera house in Lima, Peru, funds for which are to be provided by imposing a special tax of one per cent. on incoming merchandise at the port of Callao, is under consideration by the municipal authorities and a number of leading citizens.

Muriel Gough, the new English soprano of the Century Opera Company, expected to be a teacher of languages and her family had the same idea. She was influenced to turn to a musical career by the advice of Bimboni, who heard her sing by chance when she was taking a brief holiday on the Continent.

Nearly a score of American newspaper men in Paris were guests of Otto H. Kahn and the other directors of the Metropolitan Opera House at a "war breakfast" served in Paris on September 15. In the absence in this country of the hosts, William J. Guard, the Metropolitan's press representative, did the honors.

Alma Gluck and Efrem Zimbalist will give a joint recital in Jersey City on Wednesday evening, October 21, in the Dickinson High School, under the auspices of the College Club.

Mme. Mathilde Rudorf is introducing the symphony study club idea successfully in Southern California.



Heads of Various Columbus Organizations:
No. 1—Harry J. Westerman, president, Musical Art Society. No. 2—Mabel Rathbun, president, Girls' Music Club. No. 3—H. H. Shirer, president, Columbus Oratorio Society

GERMAINE PHENOMENAL

OLIN DOWNES IN BOSTON POST.

WOMAN ELECTRIFIES SYMPHONY AUDIENCE.

... In the course of 15 or 20 minutes, Miss Schnitzer provided the patrons with more sensations than they had experienced probably in as many months. Only one performance of the Liszt E Flat Concerto, out of the dozens which have been given in this city of late years is to be ranked at all with the performance of yesterday. This was in 1906, when Dr. Muck and Moriz Rosenthal played the concerto together. That sensation was, if anything, eclipsed by the effect of yesterday. With Dr. Muck's enthusiastic assistance, she simply overwhelmed her auditors. ... From here on the performance was really incredible. Miss Schnitzer played like a demon! And this is the way the concerto ought to be played; the way in which not three performers have been heard to play it in this city.

PHILIP HALE IN BOSTON HERALD.

... There is more to be said. She is a musician in the narrow meaning of the word; she is also a poet. Such women and men are very rare, and it is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. Seldom does any pianist display both strength and tenderness, both marked mechanical proficiency and sentiment that is charged with womanly feeling and arises to imaginative heights.

NEW YORK PHILHARMONIC CONCERTS

NEW YORK JOURNAL.

GERMAINE SCHNITZER SCORES TRIUMPH IN GRIEG CONCERTO.

Miss Schnitzer, who is not yet twenty-five, indubitably is on the high road to achievement that should place her in the front rank among the pianists of the period. Hers is an individuality that has grown to know the worth of poise and restraint as well as exuberance and warmth of feeling, and it is in this command over her emotional and intellectual forces that makes her performance attain the significance it does.

NEW YORK EVENING SUN.

Miss Schnitzer actually humanized her recital. ... If one piano piece more than another is hackneyed it is Schumann's "Carnaval." Yet it came as newly to Miss Schnitzer's audience as it seemed to come to her. They heard and she felt it not as a minute tour de force, but as the swift possession of romantic fancies that unrolled itself before Schumann's eyes and ears. Once more the fitful pageant had the glamour that is its fluid life. ... No wonder Miss Schnitzer humanized the recital. Imagination and poetry were in play in it.

HENRY FINCK SAYS IN THE NEW YORK EVENING POST.

... Better Bach playing has never been heard here.

SEASON 1914-15 in AMERICA



SCHNITZER PIANIST

BOSTON JOURNAL.

YOUTHFUL PIANIST SCORES BLAZING TRIUMPH.

To say that Miss Schnitzer achieved success is to put it all too mildly; hers was a blazing triumph, a complete conquest of the hardened and the inveterate among concert-goers. This girl is without question the greatest and most important new voice in pianoforte playing that has sounded upon us for a decade at least.

Miss Schnitzer has the soul and temperament of a genius.

CINCINNATI ENQUIRER.

Germaine Schnitzer is one of those exceptional instances in which there need be no hesitation in giving judgment. She is without any equivocation the greatest female pianist heard here since the halcyon days of Carreno, and, extravagant as it may sound, there are phases in her art which even supersede that titanic player in her best years. ... That the conclusion was forced upon the hearer of a genius of exceptional quality. She is one of the greatest we have ever heard, and in making this statement there need be no excuses for the fact that she is a woman or that she is a very young person.

CINCINNATI TIMES STAR.

She is in a class by herself, exhibiting a great talent, wonderfully matured; an emotion that is inexplicable, and a most beautiful tone quality, which is the gift of the gods.

LOUISVILLE HERALD.

GERMAINE SCHNITZER BEST PIANIST SEEN HERE IN SEVERAL YEARS.

Germaine Schnitzer clearly demonstrated that she was not only what had been claimed for her, but, indeed, the greatest pianist ever heard here. ... It is no exaggeration to repeat that no greater pianist has been heard in Louisville in years, and certainly no woman pianist at any time.

INDIANAPOLIS NEWS.

HIGHEST PRAISE FOR MISS SCHNITZER, ONE OF THE GREATEST ARTISTS.

Miss Schnitzer was endowed by nature with the spark of genius and the mere passing of fingers over keys seems to be a part of her, not an art that it has taken years of hard study to acquire. Critics have said that Miss Schnitzer is the successor of Mme. Carreno. Miss Schnitzer needs to be the successor of no one, she is in a class by herself and the first one of it. She may have followers, but she herself leads. Of all the pianists, men or women—and they have been many—that have played Schumann's "Carnaval" no one ever played it as she did last night. Many forgot to breathe and found themselves with dry throats. She is a player by the grace of God.

INDIANAPOLIS STAR.

By her playing last night, Mlle. Schnitzer took captive every music lover who attended her recital. At her magnetic touch the piano seemed to tell wonderful tales, describing every feeling of the human heart.

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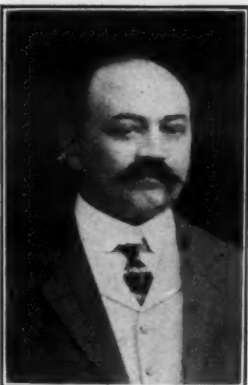
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DALLAS CITADEL OF CHORAL STRENGTH

Active Season for Texas City's
Various Choruses—Schubert
Club's Series

DALLAS, TEX., Oct. 10.—The musical schedule in Dallas will be full this year despite the fact that the prospects are that we shall not have grand opera. The grand opera committee has had several plans under consideration, but so far none of them has worked out. Prominent among the attractions will be the appearance in February of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. The organization is coming under the auspices of the Dallas United Charities Association.

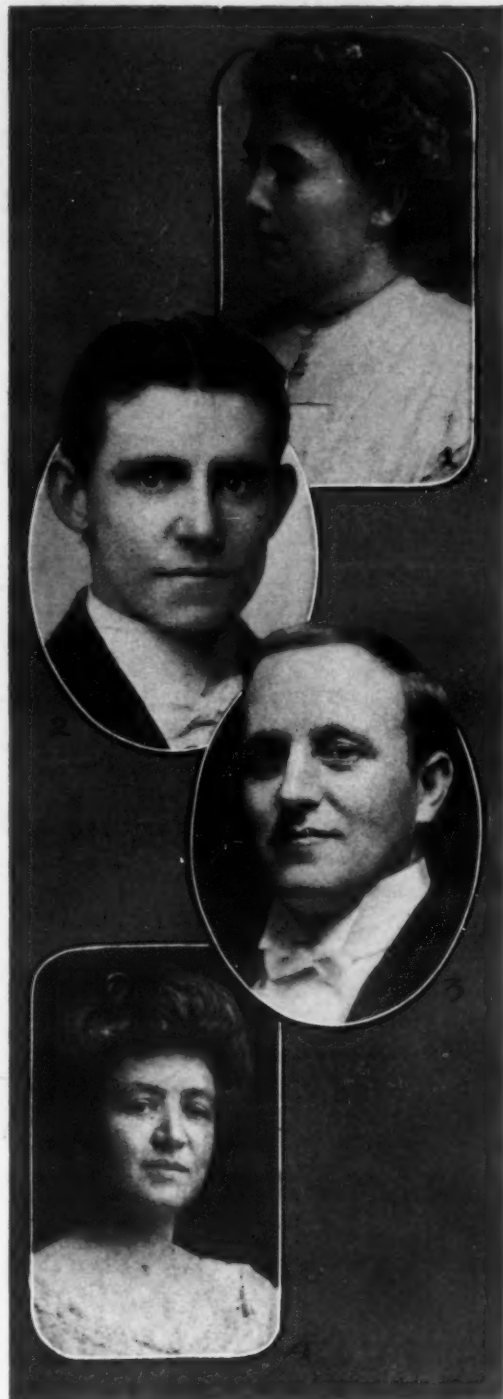
The Schubert Choral Club, which has done so much in the past toward the musical education of Dallas and which has presented a number of our great artists, is planning a sterling series of three concerts. The club will open the series of concerts on November 24 with Fannie Bloomfield Zeisler, the club contributing several numbers on each program. The second concert will be given on January 18, 1915, presenting Helen Stanley and Frances Ingram. The third and last concert will be given on March 22, presenting Fritz Kreisler.

Harriet Bacon MacDonald, the pianist and accompanist, is the conductor and through her untiring efforts this organization has been built up to a fine standard and enabled to bring these artists. The officers are as follows:

Mrs. Eugene Bullock, president; Mrs. George B. Latham, first vice-president; Mrs. George W. Moore, second vice-president; Mrs. J. M. Cole, third vice-president; Mrs. Tom Flinty, Jr., recording secretary; Kate Neal, corresponding secretary; Viola Henry, financial secretary; Mrs. E. H. Pollard, treasurer; Mrs. Earle D. Behrends, press correspondent; Mrs. Henry Collins, librarian; Katherine Trumbull, assistant librarian.

The Wednesday Morning Choral Club, another one of our women's organizations, has started a circulating music library, through which it will loan musical literature, books, songs, choral music, etc. This department is in charge of Mrs. Chayton Sandefur. The club has also offered a prize for the best song composed by a Texas musician on the blue bonnet, the State flower, the contest being in charge of Mrs. Robert R. Souders. Mamie Folsom Wynne is the conductor of the club, which will present "King René's Daughter" in November and several other recitals at a later date. The following officers have been elected for the ensuing year: Mrs. Julian M. Wells, president; Mrs. Leslie E. Sparrow, secretary; Mrs. C. E. Hoffman, treasurer.

The Mozart Choral Club, a new organization, but already popular, has planned several interesting concerts for this fall. This club is composed of fifty mixed voices and an orchestra. A concert has been planned for October made up of



Choral Conductors of Dallas. No. 1—Mamie Folsom Wynne, Wednesday Morning Choral and Y. W. C. A. Glee Club; No. 2—Earle D. Behrends, Mozart Choral; No. 3—David L. Ormesher, Dallas Concert Choir; No. 4—Harriet Bacon MacDonald, Schubert Choral

choruses, quartets and solos from the operas. Earle D. Behrends, the tenor soloist and musical director, is the conductor. The officers are:

Earle D. Behrends, president and director; H. V. Culp, vice-president; Earle Henry, secretary; R. F. Hamilton, treasurer; Nell Swann, press correspondent; Maurice Peterman, librarian.

The Frohsinn Singing Society of Dallas, the German singing society, gave a splendid account of itself last season during the Sängerfest under the skillful direction of Carl Venth, who is again planning several attractive programs. In October the society will give a benefit recital for the Red Cross and Widows' and Orphans' fund of Germany and Austria. Charles Fretz is president, Joseph Armsbruster, secretary, and William G. Schleipake, treasurer.

The Young Women's Christian Association Glee Club will again be active under the direction of Mrs. Mamie Folsom Wynne.



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NEW YORK CITY

The Dallas Music Teachers' Association will meet some time this coming month and among other things to be considered will be the formation of a State Music Teachers' Association and the furtherance of the ideas suggested by Mr. John C. Freund.

The Central Presbyterian Church Choir, known as the Dallas Concert Choir of fifty voices, under the direction of David L. Ormesher, with Katie Hammons, organist, will perform "The Creation" at St. John's Methodist Church, in November, and "Judas Maccabeus" at its own church, presenting "The Christ Child" at Christmas time.

EARLE D. BEHRENDIS.

Zoellner Quartet Opens Bedford (Ind.)

Artist Series

BEDFORD, IND., Oct. 2.—The first concert of the artist series arranged for this season by the Matinée Musicale of Bedford was given last night by the Zoellner String Quartet. A large audience displayed much enthusiasm over the playing of the Beethoven Quartet, op. 18, No. 2, and the new Iwanow Quartet. The other artists engaged for the Matinée Musicale series are Jenny Dufau, the prima donna of the Chicago-Philadelphia Opera Company; Mrs. William Calvin Chilton and Robert Armsbruster. The committee reports that the membership of the club has materially increased. Mrs. J. R. Voris is president of the club.

Dresden Attempting an Opera Season

DRESDEN, Sept. 10.—Attempts are being made to give Dresden something of an opera season and "Fidelio" has been produced as the opening attraction. Other operas will be performed as occasion permits and with regard to the fact that most of the male singers are with the army. Whether the concerts of the Royal Orchestra and the Philharmonic will be given or not has not yet been determined.

A. I.

A special body of thirty Pittsburgh singers is to sing "Gallia," by Gounod, with Mrs. Florence McQuiston in the solo parts, and "Hear My Prayer," by Mendelssohn, with Mrs. Mary Caldwell as soloist. Mary Huber will preside at the organ while John Colville Dickson will conduct.

MUNICIPAL ORCHESTRA
FOR NEW ALBANY, IND

Anton Embs to Conduct Proposed Body
—Work of Treble Clef, MacDowell
and Saint Cecilia Choruses

NEW ALBANY, IND., Oct. 10.—Plans are on foot for the establishing of a municipal orchestra for concert giving and for festival work. This orchestra is being organized and will be directed by Anton Embs, supervisor of public school music. It is the purpose of Director Embs to create an orchestra of thirty-five or forty players, largely from professional ranks. Rehearsals will begin in October, and a concert or series of concerts will be given in the late Winter or Spring. In the event of a festival in May this orchestra will serve as the core of the festival.

Should plans for another Spring Festival mature, the choral body used in the successful Spring Festival of 1914 will be reorganized and rehearsed during the Winter.

Mr. Embs will continue his High School Orchestra of thirty-five players, and this efficient and earnest body will give at least two concerts during the Winter and Spring.

The Treble Clef Club of twenty-four women's voices, under the direction of Mrs. Henry Terstegge, will give two open concerts, one in November and the other in the Spring. A visiting soloist will probably be engaged for one of them.

The MacDowell Club, a mixed chorus, under the guidance of Mr. Earl Hedden, will give two concerts with local soloists. The Saint Cecilia Club is also scheduled for two concerts. Harriet Devol is the director of this organization, and the club is made up of twenty-four young women, who sing three-part choral compositions. Soloists are selected from the membership of the club.

H. P.

Percy Pitts's new suite de ballet, "Sak-wia," was produced at a Promenade Concert, London, September 17. It is drawn from a Japanese ballet with the scenario by S. L. Bensusan, but there is no attempt at local color in the music. The *Daily Telegraph* critic describes the music as straightforward, honest, with nothing conspicuously original in it, always workmanlike and agreeable.

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Afternoon of January 11, 1915

MANAGEMENT WOLFSOHN MUSICAL BUREAU

In Aeolian Hall on January 21, 1914, Adelaide Fischer was the soloist for the Singers' Club of New York. The critics' comments in the New York papers were exceptional and the following letter from G. Waring Stebbins, the Director of the Club, is a sincere appreciation:

"My Dear Miss Fischer:

"I want you to know what very great pleasure your singing at our concert gave me. It was indeed beautiful, and every one I have seen has been enthusiastic about it.

"You have a lovely voice and a lovely art, and both give promise of growth to beautiful things. I wish the very best for you, and a very bright future.

"Hoping to hear you again in the near future, I am,

"Very cordially yours, (Signed) G. WARING STEBBINS."

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"A most effective, adequate and sympathetic accompanist."—*Boston Transcript.*

"Exhibited a masterly control of his instrument and a clever technique."—*Binghamton Press.*

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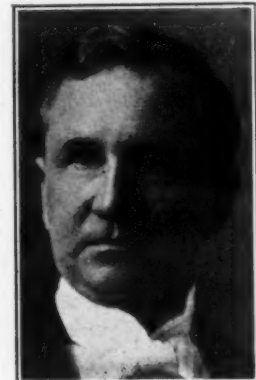
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Photo by Aishkin

ORGANISTS' COALITION A NEW FORCE IN THE ARTISTIC LIFE OF KANSAS CITY

Association Brings Noted Visiting Artists of Console and Stimulates Local Organ Music—Notable Offerings of Fritschy Concert Direction and Myrtle Irene Mitchell—Sterling Programs of Symphony and Schubert Chorus

KANSAS CITY, MO., Oct. 10.—The war in Europe will not interfere to a great extent with the musical season which had been planned for Kansas City. Aside from the fact that the annual season of opera by the Chicago company will not be given, the local managers will be able to present a splendid list of attractions. Besides the spirited impetus given to local music by these concert courses and by existing organizations, there is a new force in the field, a coalition of the Kansas City organists.



Lawrence W. Robbins, President, Organists' Association

The Kansas City Association of Organists, organized in March of this year, fills a long-felt want in this city. Heretofore there has been no club or organization here of any kind which included organists. Already the association has made itself felt as the city librarian has placed several volumes of organ music on the shelves of the Public Library which are available to all organists. The officers of the association are: president, Lawrence W. Robbins; first vice-president, Franklin Fisk; second vice-president, Harriet Barse; secretary-treasurer, Alfred Nubach, and Chairman press committee, Edith Chapman.

Eddy Gives First Recital

Plans have been made to bring famous organists here for recitals during the Winter. The first one will be Clarence Eddy who will play in the Grand Avenue Temple some time next month. Several members of the association give monthly Sunday afternoon recitals. Among them are Edward Kreiser, who has given almost 200 recitals, Mrs. George Forsee and Hans Feil.

Mr. and Mrs. Fritschy of the Fritschy Concert Direction are again offering a number of great attractions, and they report a large advance sale this Fall. These concerts are given in the Shubert Theater on Tuesday afternoon and the series of nine concerts is sold for the nominal sum of \$10, \$7.50 and \$5 according to location. The artists engaged are:

Trio de Lutèce and Marie Sundelius, November 10.
Efrem Zimbalist, November 24.
Josef Lhévinne, January 12.
Elena Gerhardt, January 26.
Schumann-Heink, April 13.
Tina Lerner, February 9.
Kneisel Quartet, February 23.
Alma Gluck, March 23.

San Carlos Opera

Mr. and Mrs. Fritschy will also present the San Carlos Opera Company some time in January.



Significant Places and Persons in Kansas City's Music Movement. No. 1—Convention Hall, Where Miss Mitchell Presents McCormack. No. 2—Mrs. W. A. Fritschy, and No. 3—W. A. Fritschy, of Fritschy Concert Direction. (Photo Copyright, Studebaker.) No. 4—\$30,000 Organ in Grand Avenue Temple. No. 5—Myrtle Irene Mitchell, Prominent Musical Manager.

Myrtle Irene Mitchell has announced an attractive series of four concerts to be given on Friday afternoons in the Shubert Theater. Miss Mitchell is selling her series for \$5, \$4 and \$3, a remarkably low price considering the excellence of the artists engaged. Alice Nielsen and Rudolph Ganz, will give a joint recital on October 22; Ruth St. Denis and her company of dancers, November 6; Ferruccio Busoni on December 4, and Marcella Craft with assisting artists, later in the season. Miss Mitchell has also arranged a concert by John McCormack in Convention Hall for the evening of January 23.

The Kansas City Symphony Orchestra will give a concert the first Tuesday of every month in the Shubert Theater. Carl Busch, who has conducted the past three seasons, has been re-engaged. The first concert will be given on November 2 with Mme. Matzenauer as soloist. Other artists engaged are Florence Hinkle, Katharine Goodson and Lambert Murphy.

Schubert Club Plans

The Schubert Club, a chorus of sixty male voices under the direction of Clarence Sears, has announced three concerts during the Winter. At the first

one, November 17, Maud Powell will be the soloist. Maggie Teyte has been engaged for the concert of February 18.
MAUDE RUSSELL MACDONALD.

FORT WAYNE PLANS CLUB TO UNITE CITY'S MUSIC

Musical Art Society to Take Over Management of Local Organizations—Campaign for Auditorium

FORT WAYNE, IND., Oct. 10.—Despite the conservative spirit engendered in all commercial circles through the extraordinary conditions in Europe, Fort Wayne's musical season seems to promise much success for the year 1915.

The Morning Musical Club, which is celebrating its twenty-fifth anniversary this season, announces an artist's recital by Cecil Fanning, November 17. Other artists' recitals will be given on March 5 and April 9, the soloists to be announced later. On January 25, the club will celebrate fittingly the twenty-fifth anniversary of its existence. February 5 will be devoted to a memorial program given in memory of the founder of the society. In all, the program committee which this year is composed of Mrs. Josephine A. Horton, Mrs. Clara Zollars Bond and Mrs. Walter Seavey, offers guarantee of numerous efforts to make the Morning Musical season a most successful one.

Further, there is planned a musical art society, to be composed of fifty prominent music lovers of Fort Wayne. This club, which would not contain professional musicians in its membership, would have for purpose the unification of public support to the better welfare of the Bailhe Trio, the Fort Wayne Symphony Orchestra and the Apollo Club. The club itself would present a season's series of concerts by the above organizations, take care of all management of the concerts during the season and would utilize all surplus funds to promoting the campaign for a suitable Fort Wayne auditorium.

In brief, this society would pledge itself to the proper encouragement of all that is worthy in Fort Wayne music and Fort Wayne musicians. Therefore, if all plans succeed, we are looking forward to three concerts by the Bailhe Trio and three evenings by the orchestra and the singing society.

The Bailhe Trio announces a concert at Monroe, Mich., on October 23, and many concerts through the Middle West, including a number of university engagements.

Engaging public attention at present is the coming recital of John McCormack, to be held October 26, at the Princess Rink.

Several Concert Givers in Dubuque, Ia.

DUBUQUE, IA., Oct. 10.—Plans for this season's musical events seem to be not quite settled. Dubuque Academy always has a few prominent pianists during the season, and for this Winter recitals by several are contemplated, among them one by Giuseppe Fabbri. St. Joseph's College has had the Steindel Trio and Marcus Kellerman. This year the Marine Band will open the college season, October 13. The Schumann Club imported Mrs. Herdien and other Chicago singers. St. Luke's Choir will have a quartet of prominent soloists for its annual "Messiah." Arthur Middleton and Mrs. Herdien were here last year with this organization. Mr. St. Joseph's women's college also engages a number of artists, as does St. Clara's College across the river.

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On June 11, 1914, Mr. and Mrs. Alcock appeared at the Claridge Hotel, London, under the patronage of Her Grace, the Duchess of Norfolk; Her Grace, the Duchess of Westminster; Her Grace, the Duchess of Somerset.

* * *

"Mme. Merle Tillotson Alcock and Bechtel Alcock each proved their ability as a soloist and won enthusiastic applause by their delightful duet singing, especially with Dvorak's exquisite little fantasy, 'The Ring.'—*The Queen, The Lady's Newspaper*, London, June 20, 1914.

* * *

"The Alcocks' singing of German Lieder revealed the possession of lovely voices and a sincere and perceptive style, while their duets were given with admirable accord and blend of tone."—*London Sunday Times*, June 14, 1914.

* * *

"A musical treat of unusually high order was provided in the Congregational Church on Sunday evening when Mr. Bechtel Alcock and Merle Tillotson Alcock rendered two vocal solos and a duet in the course of the service. Their singing displayed great power and delicate beauty of expression and taste."—*The Express*, Aberdeen, Scotland, July, 1914.

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MONTREAL CONCERT SEASON UNCERTAIN

City's Thoughts and Financial Energies Centered upon War—Teachers Active

MONTREAL, Oct. 19.—While teachers of music look forward to a busy season here, concert managers are in despair over conditions caused by the war. Frank A. Veitch had announced the Boston Symphony Orchestra, Paderewski and the Mendelssohn Choir of Toronto. The first and last attractions are cancelled and Paderewski is only a possibility. If he comes to America he will surely play in Montreal; that is all Mr. Veitch can say. Two concerts of which we are certain, however, are those of the New York Symphony Orchestra (November 26) and Albert Spalding under the management of J. A. Gauvin, who flits backward and forward between Quebec and Montreal.

Mme. Donalds will spend her Winter between Montreal and New York, singing and teaching in both places. It is probable that her recital here will be given in October, and it will be under the management of Mr. Veitch. Louis H. Bourdon had announced Slezak, Lhévinne, Clément and Edmund Burke in recitals, but Clément is not coming to America, and the other engagements are still uncertain owing to unsettled financial affairs caused by the war. Everybody is giving generously to the Canadian National Patriotic Fund and little money is being lavished on anything else.

It is thought that the New York Symphony concert may settle the musical question for the season. If the patronage is adequate there will be a rush on the part of managers and local musicians for dates, but if the orchestra does not draw a good house no one will venture another concert for months.

The Plamondon School of Singing, of which Arthur Plamondon, tenor, is the head, will give several concerts. The

Dubois String Quartet, under the management of Louis H. Bourdon, will give a series of six concerts, as usual. Local teachers are expected to play and sing publicly in the course of the Winter. Merlin Davies has left the McGill Conservatorium of Music, with which he was connected for some years, and is teaching privately.

As already announced in MUSICAL AMERICA there will be no opera season.



No. 1—Dubois String Quartet of Montreal: Albert Chamberland, First Violin; Alphonse Dansereau, Second Violin; Eugen Schneider, Viola; J. B. Dubois, 'Cello. The Quartet will give a series of six concerts. No. 2—Louis H. Bourdon, Montreal Concert Manager. No. 3—Dr. Harry Crane Perrin, Head of McGill Conservatorium of Music. No. 4—Mme. Pauline Donalds, Montreal Soprano and Impresario

The popular Sunday orchestral concerts given last year in the Princess Theater—admirable concerts which were discontinued for lack of patronage—cannot be revived, as J. J. Shea, the conductor, has gone to Ottawa.

The two schools of music, the McGill University Conservatorium and the Canadian Academy report no decrease in attendance. Several additions have been made to the staffs of both. Norman

G. Notley and Duncan McKenzie have joined, Mr. Notley as baritone and teacher of singing, and Mr. McKenzie as teacher of theory and class singing.

At the Academy the staff has been strengthened by the addition of Mrs. Anita Marquess Wright, violinist, and Miss E. N. Knowles, contralto. All these are expected to be heard, together with their colleagues, either in combination concerts or recitals. KLINGSOR.

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"AMERICA FOR AMERICANS!"

Bispham Sounds Patriotic Note in Discussing Music of the Future

"We shall doubtless have more foreign teachers here than ever, and more native executants—singers especially," writes David Bispham, in an article in the *Opera Magazine* on the opportunities opened up by the foreign war. "Let it be hoped that they will prove a credit to their foreign training. If not they might as well have remained at home and studied with foreign teachers here. But unfortunately in the minds of these people, minds clouded by the glamour of everything that is foreign, the European teacher transplanted to Buffalo, Rochester or Omaha, loses the prestige that our people have accorded him in Stuttgart, Dresden or Paris.

"Oh, the magic of a foreign-sounding name in a foreign-looking town!

"How much more can be learned from Herr Schnitzberg in a stuffy little back room around the corner from the Gowandhaus than from plain Mr. — in a comfortable studio in Chicago overlooking the lake.

"Well, these are among the sentimentalities of study of the past. The future is another story. All this must be put aside henceforth and forevermore, for there has never been much in it, and now less than ever.

"The cry must now be 'America for Americans'—American artists, American music, opera in English and all that will go to build up our own people. Americans must get into the frame of mind where they will refuse to have foisted upon them artists no better than their own by the opera companies and the press in their behalf."

Once when Paderewski was rehearsing his "Manru" at the Metropolitan Opera House he bestowed upon Fritz Scheff, who was in the cast, the title of "the little devil of grand opera" and the title has stuck. Miss Scheff does not like it. "I am not a little devil—I am the meekest, humblest, most obliging prima donna who ever took a trill," she said indignantly in a recent interview with Colgate Baker, of the *New York Review*. "It makes me feel like pulling Paderewski's hair every time I hear anyone speak of devils—he gave me a terrible reputation and I have never deserved it at all."



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"A wonderful virtuoso."—*Berliner Börsen Courier*.
"A perfectly marvellous performance."—*Tägliche Rundschau*.
"Complete mastery and most effective virtuosity."—*Vossische Zeitung*.
"Marvellous strength and clearness."—*Reichsanzeiger*.
"He played gloriously."—*Deutsche Tonkünstler-Zeitung*.
"Stands absolutely at the highest level of pianistic culture."—*Allgemeine Musik-Zeitung*.
"He was simply dazzling."—*Berliner Neueste Nachrichten*.

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Philadelphia Choral Society, Philadelphia.
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Miss Langston revealed a true understanding of the pathetic import of such famous episodes as "He Shall Feed His Flock" and "He Was Despised and Rejected," which can only be interpreted by a singer who enters deeply into the portrayed emotions. She is a singer whose stage presence is a visual asset, enforcing the impression made by a contralto voice of rich and mellow timbre. She sang with a conviction and a sincerity that could not fail to find their emotional reflex, and the audience applauded to the echo her fine performance.—*Philadelphia "Public Ledger"*.

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OMAHA, NEB., Oct. 10.—What the musical season has in store for Omaha is still somewhat problematical, but the concert managers are preparing for a vigorous campaign. Evelyn Hopper has been giving Omaha eight or nine important concerts during each of the last five years and can always be relied upon for excellent offerings. Her attractions have not yet been announced.

Mme. Gerville-Réache has been engaged by Blanche Sorenson to appear before the Nebraska Teachers' Association (an audience some 6,000 strong) at the Auditorium on November 6, and for a concert on the following evening for the



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No. 1—Omaha Conservatory of Music and Arts. No. 2—Louise Jansen Wylie, Soprano, of Omaha. No. 3—Henrietta M. Rees, Pianist, Teacher and Critic of the Omaha "Bee." No. 4—Evelyn Hopper, Local Manager

general public. Several other concerts of importance will be given later in the season under the same local management.

The newly organized Omaha Conservatory of Music and Art will be the scene of wide activity since in addition to numerous faculty programs the institution anticipates playing host to a number of visiting artists and lecturers.

Under the conductorship of Henry Cox, the Omaha Symphony Study Orchestra is preparing for four concerts during the season as against the one of preceding years. This orchestra of some sixty

members is the product of Mr. Cox's expenditure of personal energy and funds, and has had no municipal support. It does excellent work.

Louise Jansen-Wylie, soprano, whose recital work in New York last Winter was well received and whose concert tours will cover a wide field during the season, claims Omaha as her home town.

The Omaha Bee is making its voice heard authoritatively in matters musical through the clever pen of Henrietta Rees, pianist, teacher and associate of the American Guild of Organists.

EDITH L. WAGONER.

MUSIC IN ANTHRACITE REGION

Concert Activities in Pottsville, Pa., Due to Work of School

POTTSVILLE, PA., Oct. 10.—Musical activity out of the beaten path of the artist is that of Pottsville, tucked away in the mountains of Schuylkill County, Pa. Notwithstanding its apparent isolation, such artists as Evan Williams, Ovide Musin, Constantin von Sternberg, Nicholas Douty, Edwin Evans, Mme. De Moss, Dorothy Johnstone Baseler, etc., have found enthusiastic audiences awaiting them. Much of the musical activity is due to the efforts of the Braun School of Music, of which Robert Braun is director.

Mr. Braun, a pianist and ensemble artist, appears several times during the season in connection with his able staff of teachers, Frederic Gerhard, violin; G. Francis Pyle, pianist; Carrie L. Betz, pianist; Miriam A. Hompe, soprano, and others. On the list of musical attractions for the coming season in connection with the Braun School of Music are Helen Ware, violinist; Dorothy Jonston Baseler, harpist; the Hahn String Quartet and Gerhard Symphony Orchestra.

"Concordia," the Leipsic society of male voices, has postponed its fiftieth anniversary festival, and contributed \$250 to a fund for the support of members who are in need on account of the war.

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LOUISVILLE TO HAVE FINE MALE CHORUS

Church Soloists Form New Body
—Concerts by Famous Stars
and Local Leaders

LOUISVILLE, KY., Oct. 10.—The organization of a large male chorus of soloists from the various church choirs will bring into the musical life of Louisville a new and pleasing element during the coming season. This chorus is being organized by Carl Shackleton, organist of Warren Memorial Church, who will be its director. It is planned to start the organization with eight quartets and add singers as may be necessary, and as the material comes to hand.

The present schedule of the director calls for two concerts each season. The first one of this year's series will be given about the first of December. No arrangements for soloists, outside of the club members, have as yet been made, but without doubt outside professional talent will be sought as the club advances.

Always of the utmost importance in Louisville's musical season are the concerts of the Louisville Quintet Club. This season's arrangement offers six concerts, one each month, beginning in October. Among the works on the Winter's programs will be the following: Karl Schmidt's arrangement of the Wolf-Ferrari Prayer, from the "Jewels of the Madonna"; as well as his arrangement of the Wagner "Vorspiel" and "Isolde's Liebestod," each for piano quintet; Iwanow's Quartet, op. 13; Florent Schmitt's Piano Quintet, op. 51; César Franck's Quartet in D Major, and Glazounow's Quartet, op. 64. The personnel of the quintet is as follows: Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Mrs. Alinde V. Rudolf, second violin; Victor Rudolf, viola, and Karl Schmidt, cello.

Choral Activities

Two important visiting artists at the Woman's Club will be Mme. Schumann-Heink and John McCormack. These artists are booked by the Keller-Marx Concert Company. Another artist booked for a nearby concert by this company is Fritz Kreisler.

On the 15th of December the choir of Calvary Episcopal Church, under the direction of Frederick A. Cowles, organist of the church, will sing at the Woman's Club, a program of Russian church music and traditional Christmas carols. In January the choir will repeat T. Tertius Noble's "Gloria Domini," which it gave under the composer's direction in April, with J. Temple Robinson as soloist. During Passion Week the Brahms "Requiem" will be sung with two visiting soloists. In May a musical burlesque of "Uncle Tom's Cabin" will be introduced by the choir. This is being written for the choir by George Ewald and Frederick Cowles.

The Catholic Choral Club of 150 voices, under the musical guidance of Anthony Molengraff, will give two concerts during the year. Neither the works nor the participating soloists have as yet been decided upon.

The Louisville Liederkrantz, under the same direction as the Catholic Choral Club, will give three concerts during the Winter and Spring, but will engage only local soloists. Mrs. Anthony Molengraff is the pianist for each of these musical bodies.

Chorus of Teachers

The Choral Club of the Louisville Educational Association, composed of sixty musically inclined grade and high school teachers, will be an interesting musical feature, and will constitute the only Treble Clef Club in the city. This choral body is under the guidance of Caroline Bourgard, supervisor of public school music. As the club is young, no plans have been made for visiting soloists. The funds realized from its concerts will be spent in aiding sick and aged school teachers.

Miss Bourgard, as president of the Kentucky Educational Association, is making every effort to make music a required study in all of the schools of the state, with every prospect of success.

Plans are being made by the music committee of the Woman's Club for a series of concerts, with visiting artists, but these plans have not been perfected.

HARVEY PEAKE.

Francis Rogers, assisted by Isidore Luckstone, will give a song recital at the Little Theater, New York, Thursday afternoon, November 12.

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Mrs. Beatrice F. Collin is regarded as one of the most efficient and pleasing singers in Philadelphia.—*Philadelphia Record*.

Beatrice F. Collin was heard in the splendid rôle of the Queen ("Bohemian Girl") and her well-rounded rich contralto voice was easily equal to the exacting vocal requirements of the rôle.—*Philadelphia Inquirer*.

The songs by American women composers, given by the Philadelphia Music Club, sung by Mrs. Beatrice F. Collin, were beautifully rendered with much expression and with fine quality of voice.—*Philadelphia Press*.

Beatrice Flint Collin was heard in Griffith Hall last evening, assisted by Nicholas Douth. Mrs. Collin possesses a voice of more than usual range and excellent quality which she used with facile technique. Her interpretation was uniformly pleasing.—*Philadelphia Evening Telegraph*.

Mrs. Collin has a contralto voice of unusual range and power and beauty. She has evidently studied with intelligence, for the voice is one of quality and color from its lowest, resonant, violoncello tone to the vibrant high notes really thrilling in their beauty.—*Philadelphia Public Ledger*.

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DES MOINES TO HAVE ITS OWN ORCHESTRA

New Organization Fulfills Two-Fold Purpose of Musical Association—Gustav Schoettle for Conductor—Business Men Raise Guarantee Fund—Musical Calendar Active with Bartlett and Ogden Concerts—Philharmonic Chorus May Book Visiting Attractions

DES MOINES, Oct. 10.—The plans of local managers are most alluring for the ensuing musical season. In addition to the accustomed series of concerts by foreign artists and the local activities of the Philharmonic Chorus, a campaign is being carried on with a view to establishing a resident orchestra.

The Des Moines Musical Association, Inc., was formed last year under the direction of Mrs. Nora Babbitt Harsh for the purpose of presenting Sunday afternoon concerts at popular prices and creating sufficient interest for the organization of a local orchestra. It seems that the twofold object of the association will be realized this season in an orchestra of thirty pieces which will play in the auditorium each Sunday afternoon from November to April.

Gustav Schoettle, who but recently resigned the musical directorship in the University of Iowa, has been selected to organize and conduct the orchestra in its initial season. So far as possible the players will be recruited from local forces. A guarantee fund has been raised among the business men of the city for the support of this project and no efforts will be spared on the part of Mr. Schoettle to give Des Moines the best possible orchestra which the city is capable of producing.

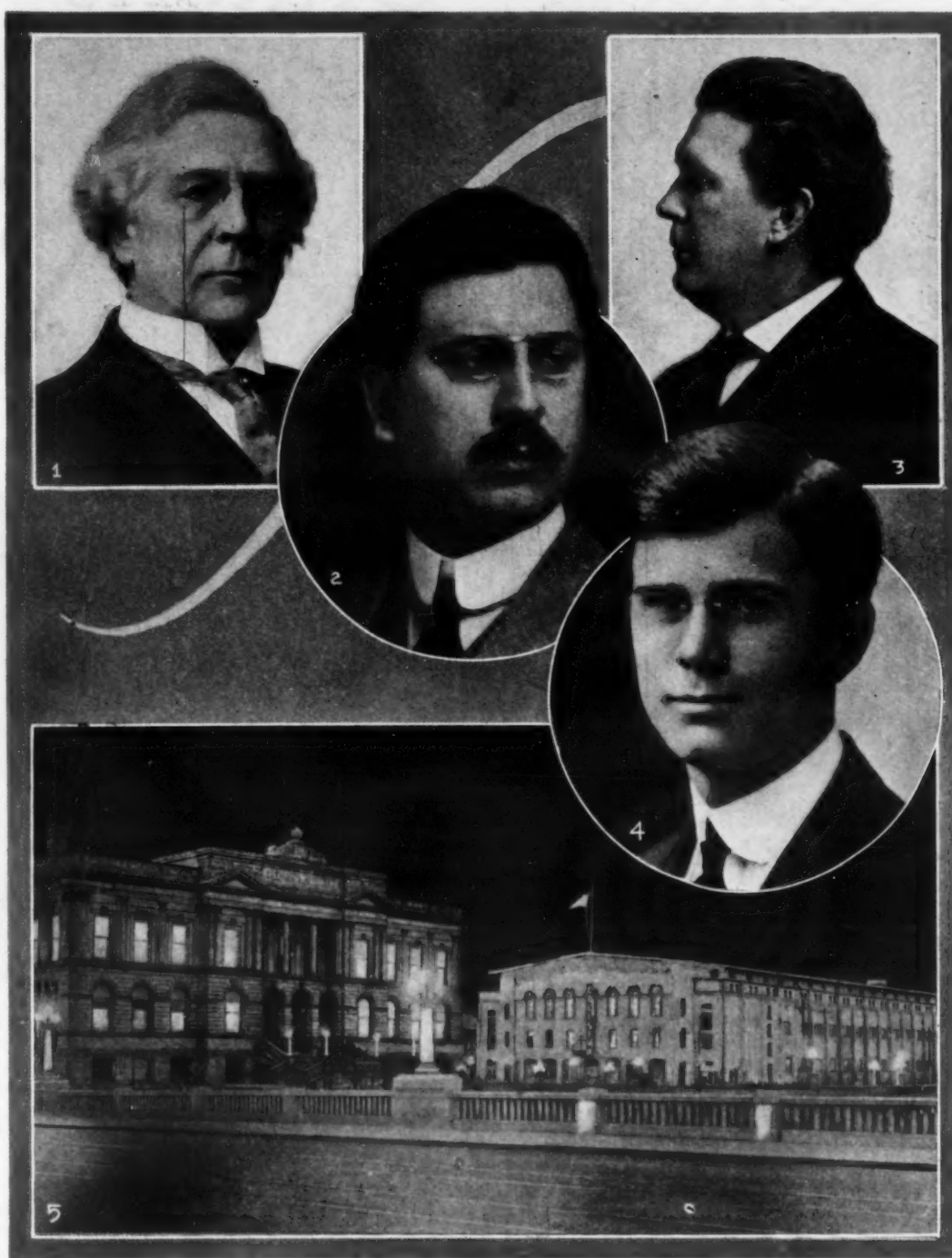
Des Moines Subscription Concert Series

Under the above caption, George Frederick Ogden is launching his fifth annual season of concert attractions to include a song recital by Mme. Matzenauer, October 30; the combined appearances of Maud Powell and Jenny Dufau, December 3; the Zoellner String Quartet, assisted by Ella Dahl Rich, pianist, January 15, and the stellar attraction of Josef Hofmann on March 5. Mr. Ogden's concerts are held in the Plymouth Congregational Church.

Aside from this managerial work Mr. Ogden teaches a large class of piano students, and also finds time for a number of recital talks throughout the Middle West under the management of Harry Culbertson of Chicago. His subjects for this season are: "French and Russian Music," "American Music and Musicians," "An International Program with the Moderns" and "An Hour with the Classicists and Romanticists."

Bartlett All-Star Series

For his third consecutive season Dr. M. L. Bartlett will present an attractive list of noted artists, the concerts to be given in the splendid auditorium of the University Place Church of Christ,



Campaigners for Des Moines Artistic Progress. No. 1—Dr. M. L. Bartlett, Veteran Promoter of Musical Interests. No. 2—Gustav Schoettle, Selected by Musical Association to Organize and Conduct New Orchestra. No. 3—Frank Nagel, Conductor of Philharmonic Chorus. No. 4—George Frederick Ogden, Manager Des Moines Subscription Concerts. No. 5—Des Moines Public Library and (on Right) the Coliseum, where some of the larger musical events take place.

which has a seating capacity of 3,000.

Anna Case will open this series, October 26. Since the present European conflict prevents the appearance of Carlos Salzedo, harpist, with Miss Case, his place will be filled by Charles Gilbert Spross. Mme. Gerville Réache will appear later in the season. Three Chicago favorites—Lucille Stevenson, soprano; Theodora Sturkow-Ryder, pianist, and Hugo Kortschak, violinist—will provide the third concert, leaving John McCormack to close the series, this being his initial hearing in this city.

A recent "Te Deum Laudamus" in A from the pen of Dr. Bartlett shows that his prolific creative mind is still in excellent working order.

Under the direction of Dean Holmes Cowper of the Conservatory of Music, one concert per semester is provided for

the students at Drake University. Arthur Shattuck, Mr. and Mrs. John W. Nichols (the former a product of this city), Cornelius Van Vliet and Frances Pelton-Jones, harpsichordist, are the artists announced for this course. To the accompaniments of the harpsichord Dean Cowper and Genevieve Wheat-Baal will each sing a group of songs.

Philharmonic Season

Under the direction of Dean Frank Nagel of Highland Park College, the Philharmonic Chorus of 200 members is entering upon its present season with splendid plans. Aside from its annual presentation of "The Messiah" the chorus will give other interesting works with outside soloists. It is possible that one or two high class concert attractions will be booked by the Philharmonics during the Winter.

Notable additions to local teaching circles are the following: Paul van Katwijk, the new head of the piano department of Drake University Conservatory of Music; Alfred White, newly elected supervisor of music in the Des Moines public schools, and Arcule Sheasby, head of the violin department of Highland Park College, who has been chosen concertmaster of the new Des Moines Orchestra. GEORGE FREDERICK OGDEN.

Einar Linden, German tenor, arrived in New York last week to join Andreas Dippel's company at the Forty-fourth Street Theater.

ACTIVE CAMPAIGNS FOR NEW ENGLAND CHORUSES

Societies Under Direction of Eusebius G. Hood to Make Presentations of Ambitious Aims

NASHUA, N. H., Oct. 10.—Lovers of choral music in New England will again have much artistic pleasure as a result of the activities directed by Eusebius G. Hood, director of music in the public Schools of Nashua, N. H. Mr. Hood is conductor of the MacDowell Choir, Nashua, N. H.; Lowell Choral Society, Lowell, Mass.; Lawrence Choral Society, Lawrence, Mass.; MacDowell Choral Club, Peterborough, N. H. No plans have yet been made for the MacDowell Festival of Peterborough, as such plans are usually worked out in the Winter and early Spring.

The MacDowell Choir of Nashua will give a mid-Winter concert, January 25, and hold the fourteenth annual festival, May 13 and 14. At the first concert, in January, some modern works will be produced. "The Highwayman," a dramatic cantata for solo baritone, mixed chorus and orchestra, poem by Alfred Noyes, music by Deems Taylor, will be produced for the first time, with Reinald Werrenrath and the Boston Festival Orchestra. This new cantata was sung at the MacDowell Festival, last August, with a chorus of women, but the composer did not intend it to be permanent in this form, and the Ditson company is now preparing to publish it in the form Mr. Taylor intends to have it, for mixed voices. The same company's "The Chambered Nautilus" will also be sung at this concert.

At the May Festival the High School Choral class will furnish the first concert, when Coleridge-Taylor's "Hiawatha's Wedding Feast" and "The Death of Minnehaha" will be presented, besides some orchestral numbers and vocal solos. The second concert will be an orchestral matinee with assistance by two singers. The third and final concert of the festival will be devoted to "Samson and Delilah," to be produced by the MacDowell Choir of 100 voices.

The Lowell Choral Society, 200 voices, will sing "Elijah" at its first concert, January 26, with Marie Sundelius, soprano; Ada B. Child, contralto; George H. Boynton, tenor, and Reinald Werrenrath, baritone, with the Boston Festival Orchestra.

On May 11 this society will sing "Samson and Delilah," with Mildred Potter, mezzo-soprano; Paul Althouse, tenor; Willard Flint, baritone; Oscar Hunting, bass, and the Boston Festival Orchestra.

The Lawrence Choral Society will give a concert performance of "Aida," May 12, with Mildred Potter, Paul Althouse, Reinald Werrenrath and the Boston Festival Orchestra. The other soloists for this performance have not been decided upon.

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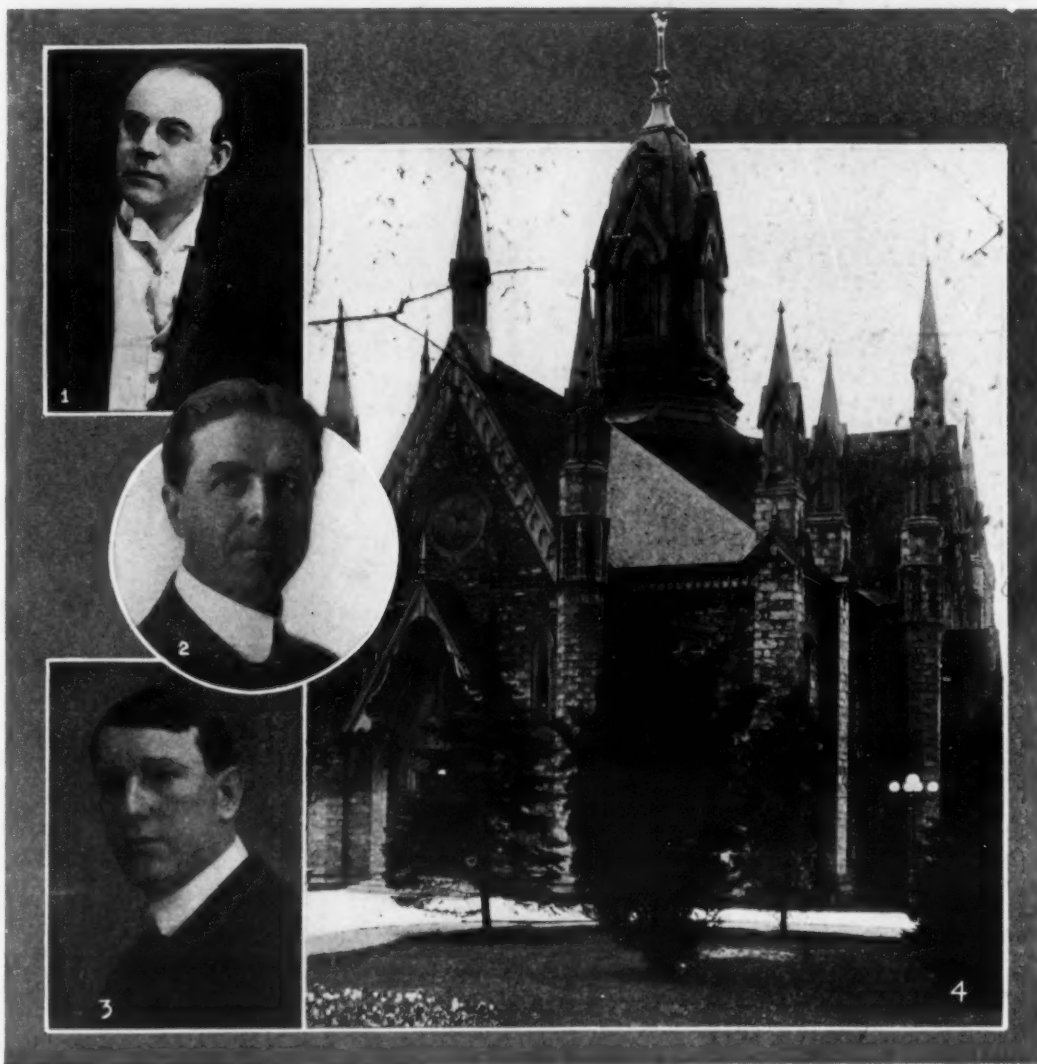
ALL UTAH IN MIDST OF MUSICAL AWAKENING

Thousands of Students Throughout State Attest Growth of Interest in the Art—Salt Lake's Notable Educational Institutions—Opera and Oratorio Performances for Students—Leading Concert Artists to Appear Under Graham Management—Musical Art Society of Utah a New Organization That Is Doing Valiant Service.

SALT LAKE CITY, UTAH, Oct. 1.—A great artistic awakening is taking place throughout this intermountain country. Teachers who have mapped out their courses for the Winter report a great increase in the number of music students. In Salt Lake it is estimated that we have 100 private music teachers and, assuming an average of twenty pupils each that would bring the number of students here to 2,000, a figure that might possibly be doubled throughout the rest of the State. To this should be added the musical department of the various schools and colleges, not including the grade and high schools.

The Utah Conservatory of Music announces the opening of its classes for the coming year with a larger faculty and additional courses. The faculty will be headed by John J. McClellan, dean of the Conservatory, as heretofore, and will include teachers of piano, violin, voice culture, orchestral instruments, harmony, composition and ensemble. The piano department, under the personal direction of Professor McClellan, has its largest enrollment. Theodore Beresina, Austrian concert violinist and teacher, directs the violin department. Hugh W. Dougall of the vocal department is planning a production of "Il Trovatore." R. O. Sweeten is the new director of band instruction. The usual policy of the school in the matter of public recitals by pupils and faculty will be followed. The total enrollment of the Conservatory is 825, with thirty-five teachers established in the various branches throughout the State.

In the music department of the State



No. 1—John J. McClellan (Copyright W. A. Morten), Dean of Utah Conservatory of Music in Salt Lake City. No. 2—Fred C. Graham, Manager Graham Music and Lyceum Bureau. No. 3—Thomas Giles, Director of Music at University of Utah and Manager of Local Concerts. No. 4—Assembly Hall, Auditorium for Graham Concerts

University, Thomas Giles, director, has added new orchestra instruments and enlarged the musical library. The Chorus Society, numbering 150 members, is made up entirely of students. Last year, with assisting artists, the society gave three performances of "I Pagliacci" with marked success. This year a full week of opera will be given. "I Pagliacci" and "La Traviata" will be presented during the visit of the Russian Symphony Orchestra, which Mr. Giles is instrumental in bringing to Salt Lake. The orchestra will play at two of the operatic performances and in addition will give

a concert in the Tabernacle Auditorium. The remaining nights of the week of opera the society will be accompanied by the University Orchestra. The society is also considering presenting an oratorio, possibly "The Creation."

Some of the foremost of Salt Lake's musical attractions during the coming season will be given under the management of Fred C. Graham. Mr. Graham has increased the number of his events, which will take place in Assembly Hall, which, owing to its large capacity, allows of popular prices. The Graham season will include appearances for Mme. Julia Claussen, contralto; Leo Slezak, tenor; Maggie Teyte, soprano; Zoellner String Quartet, Myrtle Elvyn, American pianist; Orpheus Club, with assisting artists; James B. MacDermid, pianist, and Sibyl Sammis-MacDermid, soprano. Mr. Graham is also instrumental in the publication of a monthly *Music and Lyceum Review*, which exploits local talent.

The "Musical Arts Society of Utah," organized last Spring, has already earned a foremost place among the city's musical organizations. Already it has an active membership of 250, with the

Rev. Elmer I. Goshen as president; John D. Spencer, vice-president, and Edna Cohn, secretary and treasurer. This society has been formed "for the purpose of uniting in purpose and spirit all musicians and lovers of music of this State and community to the further end that through this organization, the best musical art shall be fostered and presented to the people of the intermountain country." The initiation fee of \$2 and the annual dues of \$5 guarantee each season a certain fund for the support of visiting artists. The society will attend in a body the concerts given by the Salt Lake Philharmonic Orchestra and the Salt Lake Quintet, both most worthy organizations, and, by arrangement with Fred Graham, tickets will be furnished the members for two of his concerts, and also for John McCormick, who is to appear here this season under the management of Herbert Salinger. The directors of the society have also arranged to bring individual artists to this city for the exclusive entertainment of its members. The operations of such a society clear away the hazards attending the bringing of noted artists to Salt Lake and give to subscribers the very best at the least possible expenditure.

ZORA A. SHAW.

The World's Most Famous Song.

A London paper, according to the *New York World*, recently asked the question, "Which is the world's most famous song?" and then proceeded to make an unexpected answer, namely, that it is not "Auld Lang Syne," "Annie Laurie," "Home, Sweet Home," "God Save the King," "America," "The Watch on the Rhine," "The Marseillaise," or "The Last Rose of Summer," all of which would seem to be probable candidates for the honor. The answer to the question is "Malbrook," whose refrains "We Won't Go Home Till Morning" and "For He's a Jolly Good Fellow," are equally familiar in Europe and in America.

The air of the song has been sung in Europe since the time of the crusades, when it was carried to the East and so became familiar to Turks and Arabs. The modernization of the song dates from some time after the battle of Malplaquet, when it was first sung by a French nurse at Versailles, whence it spread to Paris and throughout France, and gave the great Duke of Marlborough more celebrity than all his victories.

"The appeal of the artist to the public is such a fragile thing! Sincerity is the all-important keynote. Give of yourself! Spare nothing! It is better, in my opinion, to have a lazy voice than an inactive mind. With an agile mind and a mediocre instrument I can still give more of my soul than the mere warbler, fortunate in her lung capacity and dazzling roulades. As soon as you begin to reserve and calculate, coldness will begin to creep in and you lose your power over your audience. Be lavish and give!"—Geraldine Farrar in *The Ladies' Home Journal*.

"Musical education should begin in the cradle," writes Frank Damrosch, director of the Institute of Musical Art, New York, in an article in the *Sun*, adding that by the time the child is seven he should, if talented, be given an opportunity for real study.

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SAN DIEGO'S ATTENTION FOCUSSED UPON EXPOSITION MUSIC

Construction of Open-air Pavilion and Pipe-organ Greatest Single Event of 1914-15 Season—Gertrude Gilbert General Musical Counsel for Exposition—Two Orchestras Contending for Post of Official Exposition Orchestra—Amphion Club to Sponsor Concerts of Leading Visiting Artists

SAN DIEGO, CAL., Oct. 1.—With music for the 1915 Panama-California Exposition as the central interest for the season's program, local organizations and individuals are busy preparing to give San Diego and her visitors the best year in music they have ever enjoyed here.

First in importance comes the Exposition music. Honors have fallen to the Amphion Club in connection with this undertaking, as its president, Gertrude Gilbert, has been selected to represent music on the Women's Board of the Exposition.

Miss Gilbert combines all the qualities desirable in such work—high musicianship, tact, decided executive ability and instant grasp of a situation. She was not only the first member of the board selected, but she was chosen more than a year before any other woman was named. Her position in local music is well defined, for she has served the Amphion so successfully and for so many years that she is known as its "perpetual president." Miss Gilbert will act as a sort of general counsel in matters musical for the Exposition.

The biggest single feature of the 1914-1915 musical program is the open-air pavilion and immense pipe-organ which John D. Spreckels and his brother, A. B. Spreckels, are having constructed.

A site near the main entrance to the Exposition grounds, overlooking city, bay and ocean, as well as the distant mountains, was chosen, and Harrison Albright, of San Diego and Los Angeles, designated as architect.

"California is the home of open-air life," says Mr. Albright. "Berkeley's open-air theater has furnished a theme for acres of magazine space. Tetrassini sang to tens of thousands on Christmas eve not long ago at the busiest street intersection in San Francisco.

"Why, then, in San Diego, where the climate is such as to offer an average of 350 fair days in the year, should not an open-air pavilion and pipe-organ be wholly feasible? Organ music in the open air! Unsuccessfully tried so many times in other places, we felt that in San Diego's climate it was not only possible but the wise thing."

When completed the pavilion and the organ which it is to house will be presented by Messrs. Spreckels to the City of San Diego through the Park Commission to be held forever in trust for the people.

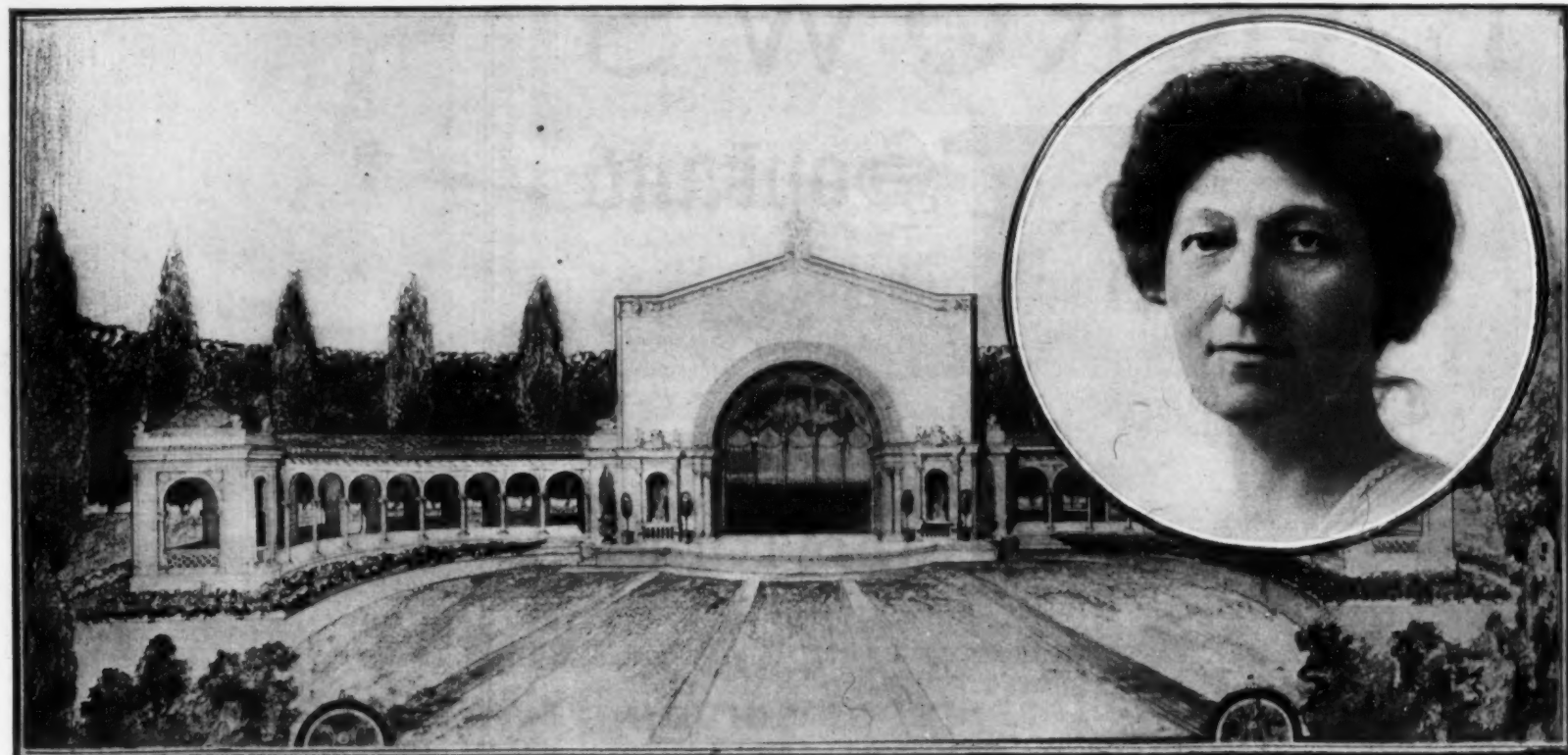
Largest on the Coast

The organ will be the largest on the Coast and is being constructed especially for open-air purposes that the tone may be of quality and quantity to carry in the clear air to many parts of the great park.

In designing the pavilion to house this organ, which it is estimated will cost \$25,000, Architect Albright has developed his plans somewhat along old Grecian lines, with innovations, having in mind two things, beauty and harmony of design and acoustic valuations for the organ and other music.

It will be a crescent-shaped structure in ground-plan. The central arch, in the recess of which the organ will be placed, will be flanked on either side by an imposing arcade. The illumination of the pavilion has been designed to make it visible for miles and yet offer no glare of electricity to the immediate audience.

Many applications from leading organists to give recitals on this huge instrument have been received by the Exposition, but no definite arrangements have yet been made, although there is



Open-air Music Pavilion and Organ in Process of Construction on the San Diego 1915 Exposition Grounds as a Permanent Gift from J. D. and A. B. Spreckels to the Citizens of San Diego. (Inset) Gertrude Gilbert, Who Represents Music on the Women's Board of the Panama-California Exposition

a suggestion that Clarence Eddy may dedicate the instrument.

It is the desire of the donors that a public recital be given on the organ every day if possible during 1915. Also it is probable that orchestral concerts and programs by an enormous chorus will be given in this pavilion with the great organ as background.

The City's Two Orchestras

Of San Diego's two symphony orchestras neither has yet been appointed to the post of official Exposition orchestra, although the backers of each are working hard to this end. Each orchestra is swelling its ranks with every available player.

The San Diego Symphony Orchestra, the older organization, suffered a sad blow recently when Mrs. Will Douglas, president for three years, resigned. Control of the artistic and financial policies of the organization, however, are understood to be practically in the hands of the director, B. Roscoe Shryock, so they will probably be little changed from last year. The first concert will be given in October, with William Kreuz as soloist, playing the Liszt E Flat Concerto. Rehearsals of "The Messiah," for which Mr. Shryock is directing the San Diego Choral Union, are progressing regularly. It is hoped to present the oratorio in January, shortly after the opening of the Exposition.

Chesley Mills, conductor of the Popular Symphony, plans to give his first concert in November. But four programs will be given. Mr. Mills announces "quality, not quantity" as his motto, and if the coming year unifies the company as its brave beginning last season seems to promise, worth-while music may surely be expected. In addition to familiar symphonic works, a number of novelties are already in rehearsal. Richard Kolb, bassoon, formerly with the Cincinnati Symphony and later with the San Francisco Symphony, is an addition this year. A. Bertram, for eleven years first oboe of the Metropolitan Opera, will also play with the Popular Symphony this season.

Although Chesley Mills has not yet attempted to organize a chorus, it is probable that his orchestra will be chosen to accompany the San Diego Union Chorus, or "People's Chorus," of which Willibald Lehmann is director, in the production of "The Creation" which the chorus hopes to give in December or January.

This chorus, too, as well as the Shryock organization, hopes to be appointed official chorus for the Exposition. G. Aubrey Davidson, president of the Panama-California Exposition, is vice-president of the Lehmann Chorus.

The latter was organized in June and has a membership of about 300. That both singers and director are thoroughly interested is evidenced by two facts. First, Professor Lehmann gives his services free of charge, and, second, the lowest attendance at a rehearsal during the whole Summer was 230. These rehearsals are held in the Central Christian Church, of which Professor Lehmann is organist.

Although a resident of San Diego but a few months, Professor Lehmann has already taken a prominent place in the city's musical life. He is not only an organist, pianist and experienced conductor, but as a vocal teacher is making a big place for himself. He was born in Germany, and came to America in 1890 as conductor for the Norcross English Opera Company. Later while teaching voice in Chicago he passed one season as chorus master and assistant conductor of the Minnie Hauck Grand Opera Company. He was official accompanist and repetiteur of the Metropolitan during the Abbey, Schoeffel, Grau régime and later held a six-year directorship of the Maddox Conservatory of Music in Little Rock, where he conducted the biennial State music festivals. In 1906 he went to the faculty of the Cincinnati College of Music. Poor health brought him to San Diego.

Amphion Club's Plans

The preliminary plans of the Amphion Club have been changed on account of conditions in Europe. It had been planned to have Kubelik for one performance, but, as the violinist is supposed to be fighting, it is necessary to change to some other artist.

The concerts will all be held, as last year, in the Spreckels Theater. The club last season numbered about 350 members and this year is expected to exceed that number considerably.

The tentative program of outside artists includes Josef Lhévinne, pianist; Efreim Zimbalist, violinist; Julia Culp, singer; the Zoellner Quartet and the Barrère Ensemble. Other probabilities are Evan Williams and Jane Osborn-Hannah, with a distant possibility of Marcella Craft, who is a personal friend of Albert Conant, president of the Local Music Teachers' Association.

The Gittleton Conservatory of Music is expecting the most prosperous year it has known. Established in 1912 as a violin school by Lionel Gittleton, departments for piano and voice were added during the next season and a steady progress has resulted. A recent acquisition to the faculty is Alice Barnett Price. Mrs. Price has had most excellent training, having studied theory and composition with Felix Borowski, Adolf Weidig, Wilhelm Middelschulte in Chicago, and Hugo Kaun in Berlin. She studied piano with Rudolph Ganz and Waldemar Lüttsch. Although a comparative newcomer in this city, Mrs. Price was the unanimous choice for president of the newly amalgamated Mendelssohn-MacDowell Club.

Activities of Teachers

Mrs. Zay Rector Bevitt, who has had such complete success with her children's classes in the Dunning system, conducted a Summer normal school for teachers this year. Diplomas were awarded to Alice Barnett Price, who will establish classes at Loma Portal; Blanche Lyons, who will teach at her own studio and at the Bishop's school, La Jolla; Lydia Frank, who will teach at home, and Frances Sanford, of Pasadena, who will have open-air studios. Mrs. Bevitt is

coast representative of the Dunning system.

Mrs. H. E. Mills has returned from a visit in the East, where she was a guest of Mrs. Edward MacDowell at the Memorial Festival in Peterboro, N. H. Mrs. Mills was the first president and organizer of the American Music Society here.

Mrs. Leighton MacMurtrie (Edna Darch) has succeeded at last in reaching home after many exciting experiences in the war zone of Europe. Mrs. MacMurtrie left here in June for a year's musical work in Germany and was in Oliva at the time the trouble began. In one place, on her way to the coast, a bullet sang through the window past her head.

Ralph Granger, former owner of the famous Hawley collection of violins and still the possessor of several magnificent instruments, has been ill at his home here as the result of a severe operation, but is now much improved.

Formosa Henderson, well known formerly as one of the city's most charming singers, has taken up her residence here again.

John Doane, head of the organ department of the Northwestern University, acted as organist at the First Methodist Church during this vacation and was heard in recital recently, assisted by Frieda Foote-Chapman, violinist. Mrs. Chapman has but recently returned to active musical work here.

The Mendelssohn-MacDowell Club will meet monthly during the coming season. No great departure from former lines of work will be taken.

Bess Gilbert writes to relatives here that she is safe with friends in London. Miss Gilbert had been studying with Josef Lhévinne for the year and planned to continue her study with him again this fall.

Le Grand Flint, graduate of the Chicago Conservatory of music, a pupil of William Sherwood and Frank La Forge, is among the latest additions to San Diego music circles. Mr. Flint has just completed a concert tour of northern California.

Mrs. Katherine Arden has received word that her daughter, Mrs. John Clinton Brickell, formerly Elsie Arden of this city, and who has been studying singing in Europe for the last year, will arrive home this month. Mrs. Brickell has been in Paris since the war began.

Austin Thomas, organist of the First Presbyterian Church, gave several special numbers when the new organ was completed in time for Labor Day services. The organ is the largest in the city.

RUTH A. BALDWIN.

Women Composers

To the Editor of MUSICAL AMERICA:

At my recital at Aeolian Hall on November 6 I shall give an all-American program. I will sing many songs by women composers.

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PERCY HEMUS.

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DETROIT TO HAVE ITS PERMANENT ORCHESTRA

Six Concerts Announced for First Season of Local Symphony Organization—Weston Gales the Conductor—Six Other Orchestras Scheduled to Visit the City

DETROIT, Oct. 10.—The 19th of November this year marks an epoch in the musical history of Detroit for upon that date the first season of concerts by the Detroit Symphony Orchestra will open.



James E. Devoe

The directors of the Detroit Symphony Society have announced for the orchestra's initial season six afternoon concerts at the Detroit Opera House, on the third Thursdays of November, December, January, February, March and April.

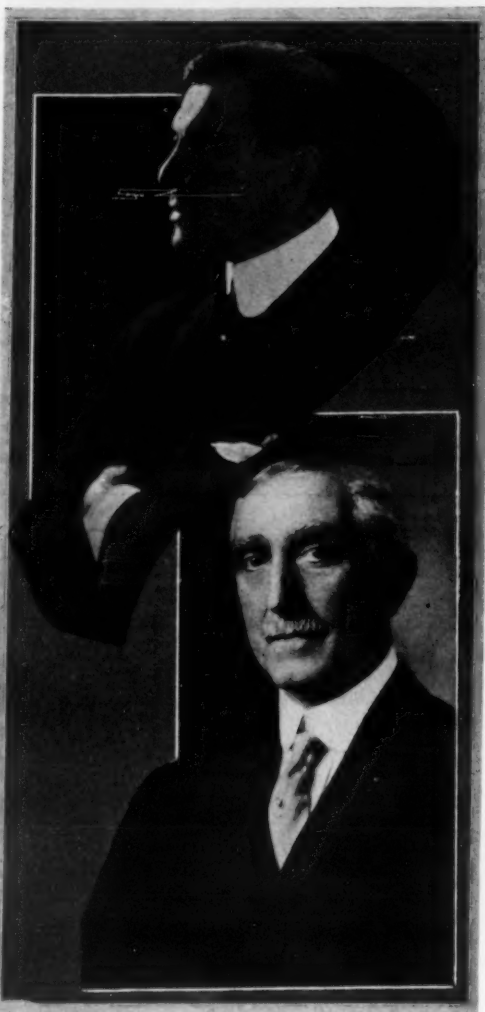
Weston Gales will conduct the orchestra, and, according to a statement of the directors, his "fine musical attainments, natural gifts for conducting, inspiring influence upon the musicians and European experience as a conductor all combine to establish his peculiar fitness for the office."

One soloist only will appear, Katharine Goodson, the pianist, having been chosen for the last concert, April 15.

Brevity in the programs is expected to make special appeal. The concerts will begin at 4 o'clock and close at half past 5 or earlier.

A series of concerts at popular prices is also being contemplated.

To the Devoe-Kelsey management falls



Above—Weston Gales, Conductor of the new Detroit Symphony Orchestra. Below—Dr. Newton J. Corey, Manager of the Detroit Orchestral Association and the Detroit Symphony Orchestra

the honor of opening the musical season in Detroit with the first of its Philharmonic concerts.

This course, under the management of James E. Devoe, with whom is associated this year William K. Kelsey, has

DeVoe-Kelsey Management Offers Philharmonic Course of Concerts by Eminent Artists—Singing Societies and Musical Clubs Have Ambitious Plans

grown into an all-star course of fine proportions. Capacity houses were attracted at every concert of last season, and the advance subscriptions this year are double those of last.

In accordance with the custom of the last two seasons, the course will offer a number of artists who are new in Detroit. Emmy Destinn and Dinh Gilly, Efrem Zimbalist, Riccardo Martin, Rudolph Ganz and Julia Culp have never been heard in this city. The dates of the concerts follow:

October 23, Mme. Emmy Destinn and Dinh Gilly; November 17, Mme. Louise Homer; November 30, Alma Gluck and Efrem Zimbalist; January 5, Flonzaley Quartet; January 29, Riccardo Martin and Rudolph Ganz; February 9, Julia Culp; March 23, Josef Lhévinne; April 6, Mme. Schumann-Heink.

In addition to the Philharmonic Course the DeVoe-Kelsey management will manage the Pavlowa dates in Detroit, Saginaw, Kalamazoo, Ann Arbor and Toledo.

Six Visiting Orchestras

The directors of the Detroit Orchestral Association have announced a series of six concerts for this year. These concerts mark the highest points of Detroit's musical season. The coming series is fully as brilliant as that of any preceding year, for, besides the six orchestras, we are to hear as soloists two singers, Burton Piersol, basso, and Mrs. Burton Piersol, soprano; two pianists, Olga Samaroff, who will be the soloist with the Philadelphia Orchestra, and Arthur Shattuck, and one violinist, Albert Spalding.

The dates of the concerts are: November 9, Chicago Symphony Orchestra, Frederick Stock, conductor; Wagner program; Burton Piersol, basso, soloist; December 1, Philadelphia Orchestra, Leopold Stokowski; Olga Samaroff, pianist, soloist; January 16, New York Symphony Orchestra, Walter Damrosch; Mrs. Burton Piersol, soprano, soloist; January 30, Boston Symphony Orchestra, Dr. Karl Muck; February 16, Cincinnati Symphony Orchestra, Dr. Ernest Kunwald; Albert Spalding, violinist, soloist; March 16, New York Philharmonic Orchestra, Josef Stransky; Arthur Shattuck, pianist, soloist.

Dr. Newton J. Corey is the manager of the Detroit Orchestral Association, as he is also of the new Symphony Orchestra.

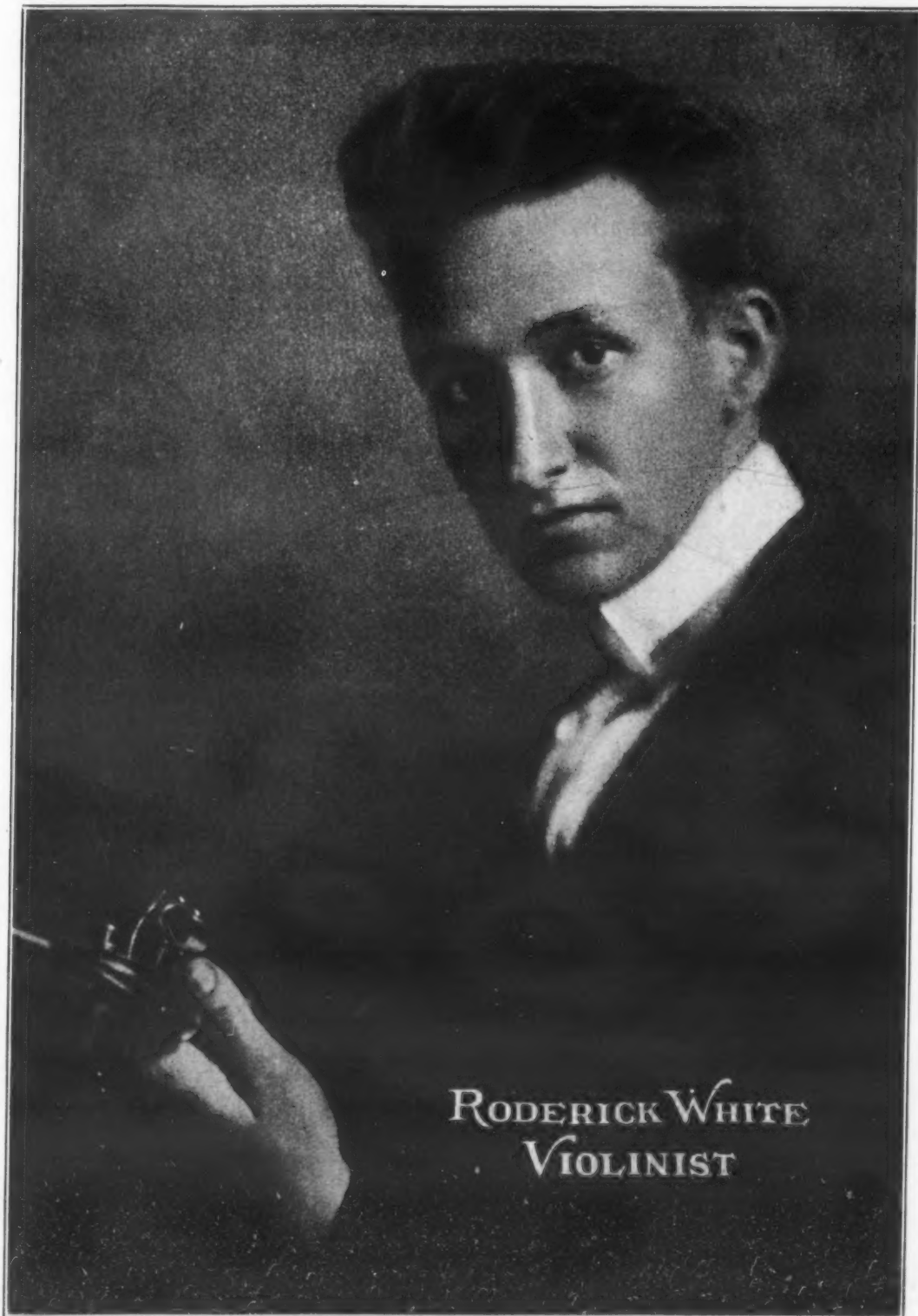
Singing Societies

Of the choruses and singing societies, the Harmonic Society, foremost of local German societies, has not yet announced its program. The Orpheus Club, under the direction of Charles Frederick Morse, will give as usual two concerts, the first on December 11, when Florence Hinkle will be the soloist. The second will take place in the Spring and the soloist, according to custom, will be some member of the club.

The Mendelssohn Club, under the leadership of Dr. Marshall, will give "The Messiah" at Christmas time. The soloists are thus far unannounced. The Spring concert of the club will introduce several novelties.

The Tuesday Musicale is planning for a year of greater activity than ever and in turn is receiving support from a much larger number of persons than in any previous year. Beside the bi-weekly morning concerts, which are in each instance well balanced programs worthy of serious consideration, the society is to manage some four or five evening concerts. Of these the directors have announced two. On November 14 the Trio de Lutèce, composed of Georges Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello, will present the first concert. The second will bring Mrs. H. H. A. Beach. Among other numbers, Mrs. Beach will direct the Tuesday Musicale Chorus, in her "Sea Fairies." This concert will take place some time in January.

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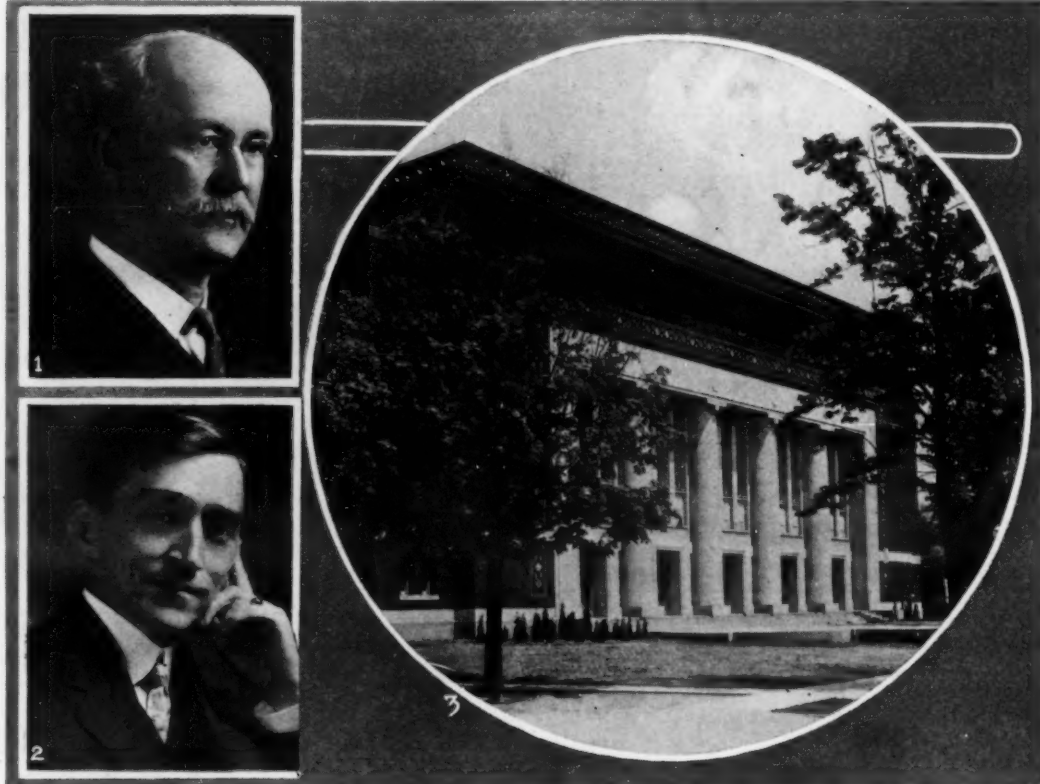
Huge Auditorium Provides Facilities for Festival and Other Concerts on Bigger Scale—Free Series for Public—Material Aids to Higher Efficiency in University School of Music

ANN ARBOR, Oct. 10.—The University School of Music purposes to take several important steps during the coming year. A valuable addition to the faculty is Theodore Harrison, head of the vocal department. During the Summer many changes of importance have taken place in Ann Arbor, and a closer affiliation has been brought about between the University School of Music and the University of Michigan, whereby women students of the School of Music will be allowed the use of the University gymnasium.

The School of Music has also acquired title to a large tract of ground to be used ultimately as a site for a permanent new building. During the Summer, part of the buildings have been torn down, and others remodeled as a temporary annex until the construction of the permanent building.

The concert activities promise to be of more importance than hitherto, owing to the facilities offered by the completion of Hill Auditorium, Michigan's elaborate \$300,000 music hall for musical events on a larger scale. Of the eleven concerts of the Choral Union and May Festival series the five known as the Pre-festival series, given during the Winter, are as follows:

October 28, Mme. Johanna Gadski; November 11, Ferruccio Busoni; December 2, the Philadelphia Orchestra, Leopold Stokowski, conductor, with Theodore Harrison, baritone,



Valuable Aids in Ann Arbor Progress: No. 1—Albert A. Stanley, Director of Choral Union and May Festival. No. 2—Charles A. Sink, Business Manager, Choral Union and Festival. No. 3—Hill Auditorium, Where Choral Union, May Festival and University School of Music Concert Series Are Held. Capacity, 5,000; cost, \$300,000

soloist; February 17, the Cincinnati Symphony Orchestra, under Ernst Kunwald; March 2, Leo Slezak.

The twenty-second annual May festival, under the direction of Prof. Albert A. Stanley, consisting of six concerts, given during a period of four days, will be held May 19 to 22, inclusive. The Chicago Symphony Orchestra, under the leadership of Frederick Stock, the University Choral Union, a supplementary chorus of school children, and distinguished soloists will take part.

Hitherto, a large number of concerts have been given by members of the faculty of the School of Music on the several series, known as the faculty concert, historical recital, and orchestra series, for which a nominal admission fee was charged. Hereafter these concerts will be combined in a general School of Music concert course, and will be made absolutely free to the student body of the University School of Music, and University of Michigan, and the general public.

INEZ R. WISDOM.

"EDUCATED IN AMERICA" IDAHO MUSICAL SLOGAN

Domestic Label an Aid in That State—Boise Again to Have Its Symphonic and Choral Concerts

BOISE, IDAHO, Oct. 10.—The general outlook for the coming season in this city looks exceptionally bright, and seemingly the European war will have but little if any effect on music in the West, as the usual recitals, concerts and music festivals will take place as planned. There will be a goodly number of visiting artists here this season, and among the gratifying things is the fact that a large percentage of the artists are advertising themselves as "Educated in America." This fact alone should prove a splendid drawing card, especially since Mr. John C. Freund, the editor of MUSICAL AMERICA, has instituted such a

notable campaign on the evils of music study abroad. It is believed here that the time is not far distant when the artist who can advertise himself as being "American Educated" will be chosen in preference to those who received their education abroad. Mr. Freund has seen fit to give this message to the world at an opportune time.

Boise is again going to have a symphony orchestra during the coming season. About four years ago C. O. Breach was given the directorship, and the orchestra has been able to play several concerts each year since. At the present time it begins the season with a membership of fifty-two, and is now supported by the business men of the city. The orchestra will play at least four concerts this Winter, using both local and traveling soloists.

Ward French, the newly elected director of the music in the high school, will have charge of the Boise Choral Society. This organization has a chorus of 150

voices and presents "The Messiah" each Christmas time, besides a popular concert in the Spring.

Several changes have taken place among the organists and directors. At the first M. E. Dwight E. Cook, tenor, who is manager of the Boise Conservatory of Music, will direct the choir, with Richard P. Erwin at the organ. Oliver C. Jones has been chosen to play the organ and direct the choir at the First Presbyterian. Mr. Jones plans to give several afternoon recitals this Winter, using local soloists. Ward French will be the new organist and director at the First Congregational. St. Michael's Cathedral has Eugene Farner as director and organist. The choir contains about thirty boys and an adult chorus of twenty-five.

Frederick Flemming Beale, pianist-organist-composer, will play at least three piano recitals here during the Fall and Spring, besides his organ recitals.

O. C. J.

INAUGURAL OF ORGAN
OPENS CORNELL YEAR

Gala College Ceremony—Festival and Concert Course Bring Famous Artist

ITHACA, N. Y., Oct. 10.—During the coming season music will occupy much of the attention of the college community, surrounding Cornell University, just as it has done in the past. The fountain head of this flow of music is Hollis Dann, head of the University's music department.

In addition to the regular weekly organ recital, and the Vesper musical service at Sage Chapel on Sundays by the University Choir of 100 voices, and the University Orchestra of thirty pieces, a series of university concerts, preceding the music festival, will be given in Bailey Hall as follows:

October 27, Alma Gluck.
November 17, Anna Pavlowa and her company.
December 4, Flonzaley Quartet.
January 12, Katharine Goodson and Emilio de Gogorza.
February 20, New York Philharmonic Orchestra, Joseph Stransky, Conductor, and Julia Culp, soloist.

The tenth annual music festival will be held in Bailey Hall, May 6, 7 and 8, with the Chicago Symphony Orchestra, Frederick Stock, conductor, the Cornell University Chorus of 220 voices, Hollis Dann, conductor, and with the following soloists: Pasquale Amato, Florence Hinkle, Margaret Keyes, Lambert Murphy, Evan Williams, Clarence Whitehill, and James T. Quarles, organist. Among the choral works to be given are, Verdi's "Manzoni" Requiem and Ambrose Thomas's "The Swan and the Skylark." These constitute the principal events of the coming musical season at Cornell University.

The season began on October 8, with the official opening of the fine new organ in Bailey Hall. The organ was made possible through the generosity of Andrew Carnegie, who gave \$25,000 to Dr. Andrew D. White, the first president of the university for any purpose for which Dr. White desired to use it. Dr. White is greatly interested in organ music and selected the organ builder, after a long investigation. Mr. and Mrs. Carnegie accepted an invitation to be present at the opening, and to be the guests of Dr. and Mrs. White during their stay in Ithaca.

Harold Henry, the American pianist, who was heard in New York for the first time last December, will give a second recital at Aolian Hall, October 29. His program will contain several novelties, among them "To Mount Monadnock," by Lewis M. Isaacs, and "Tabatière à Musique," by Ignaz Friedman.

Mme. Schnabel-Tollefson, pianist, and Horatio Connell, baritone, will give a joint recital at Aolian Hall, New York, November 4. This will be their first joint appearance.

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With Strawbridge & Clothier Chorus in "Chimes of Normandy" (concert form), at Academy of Music:

Mrs. Logan Feland's singing was altogether admirable. She has a clear, resonant voice, and her enunciation was unusually clean-cut. She gave the music of the part with so much spirit that she seemed at times to be acting it.—*Phila. Record*, April 29, 1914.

Mrs. Logan Feland, who had the part of Serpolette, has an admirable soprano of fine lyric quality and great flexibility. Her well-nigh perfect enunciation was a delight.—*Phila. Evening Bulletin*, April 29, 1914.

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Sings with singularly perfect diction and breadth of style.—*N. Y. Eve. World*.

A sonorous and finished voice.—*Phila. Telegraph*.

A powerful voice of beautiful quality.—*Phila. Bulletin*.

A voice of great breadth and luscious quality.—*Phila. Press*.

Distinguished ability. Sang with thrilling majesty. A voice of limpid and delicious quality that he evokes with an ease and refinement comparable with that of certain French baritones eminent in the operatic field.—*Phila. Public Ledger*.

An artist of the first rank.—*Phila. Inquirer*.



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Extract from *Philadelphia Inquirer*, July 5, 1914.

"Mr. Charles Espenshade, of Coatesville, has just returned from Berlin, where he has been studying a concert program with Herr Xaver Scharwenka. Mr. Espenshade for three years studied piano technic with Mr. Walter N. Dietrich, the well known technic specialist, and obtained so large a technic that Herr Scharwenka at once commenced repertoire, saying he was technically equipped. This speaks well for the American teacher, especially as Mr. Espenshade was the only pupil of many so complimented."

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Mr. Harry B. Gurney, of Philadelphia, sang last night before me, and I think he has, indeed, a beautiful tenor voice, especially for oratorios and concerts. Let him sing for you, and you will think the same. —SCHUMANN-HEINK.

Mr. Gurney's voice is of genuine tenor quality.—*London Telegraph*.

The tenor, Henry B. Gurney, sang with passion and grace the beautiful romanza, "Spirito Gentil," from "Favorita," enthusing the audience with the beauty of his mezzo voice.—*Corriere di Genoa, Italy*.

Mr. Gurney showed himself to be an artist. His voice is of good range and very sweet; he sings with finish and style, and his articulation is perfect.—*Washington Society*.

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Successful pupils of this school have won and sung the leading roles in twelve of the operas given by the Philadelphia Operatic Society. They appeared last winter on a number of the Wanamaker programs and special festival concerts. They also sang in various concerts for private and public singing societies, including those given in and out of town by the Y. M. C. A. and Y. W. C. A. Pupils of Mrs. Phillips-Jenkins also filled many engagements at Sunday evening concerts for the shore hotels, including the Marlborough-Blenheim, Chelsea and Dennis, on the Steel Piers and for yacht and country clubs; and as soloists on the symphony orchestra programs at Willow Grove.

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NOON MUSICALES GIVE NASHVILLE COMMUNITY SPIRIT

Y. W. C. A. Programs for Business Women to Continue Their Uplift Work—Ward-Belmont College, MacDowell Club and Lyceum Course to Bring Strong Attractions

NASHVILLE, TENN., Oct. 5.—The musical forces of Nashville are rapidly getting together for a spirited fight against the much-talked-of war depression and all signs point to a season which will rival the most successful ones of the past. The good supply of artists obtainable in this country right now gives a broad field for local managers to choose from and some splendid bookings have already been made, as well as tentative plans for others not yet announced.

A series of artists' recitals under the management of Ward-Belmont College will be broad in scope as well as maintaining the highest standards for the artists presented. So far four definite dates are scheduled on this course.

The MacDowell section of the Centennial Club promises to have a season of great activity among its members, and is planning also to present a number of well-known artists under the auspices of the club. With a strong co-operative spirit, the MacDowell Club accomplishes much in the direction of musical uplift. For the opening of the season a charming program is announced by the president, Mrs. L. G. Noel, to be given by the members in October. On this occasion will be heard for the first time a song cycle, Tennyson's "Sea Fairies," set to music by Mrs. E. L. Ashford, Nashville's gifted composer. The cycle, which will be sung from manuscript, is written for a chorus of mixed voices with soprano, contralto and baritone solos.

First Musicale in New Club

This will be the first musicale given in the new home of the Centennial Club.



Y. W. C. A. Auditorium, Where, Noonday Musicales Are Held. On Right, Katherine Morris, General Manager of the These Events

The building, which has only recently been completed, represents a beautiful piece of Spanish architecture with an auditorium of large seating capacity and exceedingly artistic design.

The Young Women's Christian Association will continue the noon-day musicales, largely for business women, which have been so successful for the past two years and which approach the spirit of community music in a marked degree. These were inaugurated by Katherine Morris, social secretary of the association. Miss Morris is responsible for much of the success of artists' recitals given under the local management of the Y. W. C. A., and plans this season to present a number of artists under the auspices of the association. The initial program for the season was given on

September 27 by Aleda Waggoner, vocalist; Mrs. A. B. Anderson, violinist, and Mrs. T. L. Herbert, Jr., pianist.

The Vendome Theater, under the management of Mr. Sheetz, has not yet arranged for a season of grand opera, though it expects to do so later in the season.

The following artists, as well as others, will appear upon the Ward-Belmont platform this winter: Jenny Dufau, October 29; Maud Powell, November 9; Martin Bruhl, pianist, January 8; Zoellner String Quartet, February 6.

The MacDowell Club will present Hugo Kortschak, violinist, assisted by Elizabeth Pollender, pianist, in November. The Lyceum Course will have under its management Mme. Frances Alda, November 5.

ELIZABETH ELLIOTT.

People's Free Concerts Leading Feature of Year in Montclair

MONTCLAIR, N. J., Oct. 10.—"Musical Montclair" is not merely alliterative; it is a well-deserved title of a fast-growing musical community, noted for its free public concerts, its excellent church choirs, and the number of eminent musicians residing in it.

For the coming season the People's Free Concerts will be held as usual in the Hillside Auditorium, under the same policy as that of last season, but under a new management. Mrs. A. W. Diller, the chairman of the committee, who rendered such praiseworthy service for two

years, has resigned and her successor has not yet been appointed.

In addition to the Hillside concerts, similar attractions will be offered in the Grove Street School, the Baldwin Street School and the Mt. Hebron School, each under its separate management. Many people have expressed the sentiment that these free concerts should be under one head, and become municipal, and the opinion is also offered in some quarters that, while the giving of these concerts is no doubt a great good to the masses, the principle involved is poor from many

viewpoints. No matter how good a thing is, it is seldom appreciated if gotten for nothing. Moreover, it is unjust to ask professional artists worth hearing to give their services gratis, and, not the least important consideration, free concerts naturally hurt paid concerts.

The Choral Society, under the direction of Mark Andrews, has changed its policy in a degree, for the coming season, in that it will not produce oratorios, but concert numbers, thus doing away with the necessity of an orchestra, and giving more chance for individual artists to be heard.

Mark Andrews, the composer-organist, has a new work, "The Irish Suite," just issued from the press of H. W. Gray. This suite has been played in local concerts from manuscript, and is original and charming. Mr. Andrews, in addition to playing the organ in the Montclair Baptist Church, is organist of Temple Emanuel, New York, and has been directing the choir there in the absence in Europe of Kurt Schindler. Mr. Andrews is also professor of composition at Trinity Church Training School for Church Musicians, New York.

The Music Study Club of Montclair will hold its first meeting on the last Thursday of October. The intention is to take up the folk-songs of all countries for study this year. The new president is Emile Greenough, and the new secretary Betty Martin.

Mme. Beatrice Bowman, coloratura soprano, whose home is in this city, was one of those caught in the war zone, but, the last heard from her, she was safe at Lake Como, Italy. W. F. U.

Foreign Study Couldn't "Make Figs of Thistles"

Apropos of the recognition for American teaching due to the conflict abroad, the Philadelphia *Public Ledger* remarks editorially of the host of pupils formerly sent abroad: "In some cases funds have been collected for pupils who were not worth it. In the effort to produce figs from thistles, unpromising material has enjoyed the privileges that should have been conferred on exceptionally promising talent, and mediocrity has flourished at the expense of genuine inspiration."

A version of Mozart's early opera, "La Finta Giardiniera," by Oskar Bie is scheduled for performance at the Darmstadt Court Opera this season.

CAMPAIGN IN ROCKFORD, ILL.

Mendelssohn Club's Varied Concerts by Local and Visiting Musicians

ROCKFORD, ILL., Oct. 10.—Rockford's Mendelssohn Club has announced for the coming season a most interesting series of concerts by well-known artists as well as the usual afternoon program by local musicians. Mrs. Chandler Starr, with the board of directors, has arranged the program. It is probable that more artist concerts will be sponsored this year than have been given before.

Three operas will be given in concert form and the "Chansons en Crinoline" will be continued. The active membership of the club includes sixty musicians. Lema Davis, pianist; Mrs. A. D. Warner, dramatic soprano; Mrs. J. H. Sab-in, soprano; and Wilma Soverhill, of Janesville, a clever young violinist, have recently been admitted to active membership.

Opening the year's program on Thursday afternoon, October 8, Helen Brown Read, soprano, and Arthur E. Uhe, violinist, will give an open concert for all former members of the club. Mrs. Read is a former resident who recently returned from success abroad. Mr. Uhe is head of the violin department of the Bethany College of Music at Lindsborg, Kan. Besides the concert the year's program includes:

October 22, concert by the fifth division, Leola Arnold, chairman. November 5, opera study, "Madam Butterfly," Mrs. Elliott West, leader. November 12, artist concert by Tina Lerner. November 19, concert by fourth division, Susan Whittlesey, chairman. December 3, Auxiliary Chorus concert, Harrison M. Wild, conductor. December 17, music of Ireland by second division, Josephine Phinney, leader. December 30, concert by third division, Mrs. C. A. McFarland, chairman. January 14, opera study, "La Gioconda," Marian Welch, leader. January 19, concert by Frank La Forge and Cutia Casini. January 28, concert by first division, Mrs. W. A. Kenyon, chairman. February 11, Auxiliary Chorus concert. February 25, rhymes and rhythms of Romany, division four, Anna Walton, leader. March 4, students' public concert, Erma Lynn, chairman. March 11, concert by sixth division, Helen Crumb, chairman. In March, concert by Charles W. Clark. March 25, opera study, "Otello," third division, Mrs. Helliger, leader. April 1, Holy Thursday concert. April 8, Music of Russia, second division, F. Marion Ralston and Sara Williams, chairman. April 22, Auxiliary Chorus concert.

Other artists are under consideration by the club. H. F.

Prominent Teachers Added to School Faculty in Orange, N. J.

Several new members have been added to the music faculty of the Misses Beards' School for Girls, in Orange, N. J., all of them being well known New York teachers. The vocal instructors are Mrs. William S. Nelson and Isidore Luckstone, while the piano pupils are under the instruction of Carl Herrmann, Otto Kinzel and Mrs. Frederick Luther Taylor. The school also has a course in music independent of the regular school curriculum, and to this course special students are admitted.

Commenting on the demand of Saint-Saëns for a French boycott on Wagner, the New York *World* says editorially: "What a ridiculous thing it all is—the proposal to boycott German opera in Paris, the parallel boycott of English and French literature in Germany, and the exhibition of pettiness by the German professors who tore up their British university degrees! The logical next step would be to burn the works of Shakespeare and Tolstoy in every German market-place and to tear Goethe leaf from leaf on the boulevards. What, after all, are 'Faust' and 'Hamlet' but 'scraps of paper'?"

Lotta Davidson, violinist and teacher of Brooklyn, recently returned from a three months' vacation in Pennsylvania and New York, during which she played for the "shut-ins" at several sanitariums, hospitals and prisons, while on motor tours.

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Quebec Recital, Nov. 25th
Montreal Recital, Nov. 26th
New Orleans Recital, Feb. 3rd
Los Angeles Recital, in March

Already the entire time allotted to the Pacific Coast has been booked.

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BUFFALO OUTLOOK NEVER MORE ENCOURAGING

All Doubts as to Fulfillment of Season's Concert Plans Removed—Frieda Hempel and Edmund Burke to Open Mai Davis Smith's Subscription Course, with Other Noted Artists to Follow—Three Orchestras on List—City Rich in Its Choral Societies and Musical Clubs—Chicago Orchestra to Appear in Next May Festival.

BUFFALO, N. Y., Oct. 10.—Prospects for the music season in Buffalo were never more encouraging. All doubts as to the appearance of certain artists have been dispelled and all the choral organizations, as well as the local manager, Mrs. Mai Davis Smith, have been assured that the contracts made by absent artists will be faithfully carried out.

Mrs. Smith comes to the fore this season with a splendid array of offerings. Her series of six subscription concerts will be given in Elmwood Music Hall the evenings of October 27, November 26, December 8, January 26, February 16 and March 2. The artists for the first concert are Frieda Hempel, the German soprano, and Edmund Burke, the Canadian baritone. The second concert will present the Irish tenor, John McCormack. For the third the Philadelphia Orchestra, under the direction of Leopold Stokowski, with Olga Samaro, pianist, as soloist, will appear. The fourth will present the Boston Symphony Orchestra, Dr. Karl Muck, director. Fritz Kreisler, violinist, and Mme. van Endert, the German soprano, are the artists for the fifth concert, and for the sixth and last of the series the Cincinnati Orchestra, Dr. Ernst Kunwald, conductor, and Ossip Gabrilowitsch, the Russian pianist, are the attractions.

Under the joint auspices of the Twentieth Century and Chromatic Clubs three artists' concerts will be given as follows: January 19, Flonzaley Quartet; February 9, Elena Gerhardt, the German *lieder singer*; March 5, Barrère Ensemble.

The Chromatic Club, with a greatly enlarged associate membership, has proportionately enlarged its field of usefulness. Its alternate Saturday afternoon meetings will be a marked feature of the musical season. Among the artists already engaged for these meetings are George Hamlin, tenor, and Oscar Seagle, baritone, while local artists will be largely represented on the various programs. Altruistic work will also figure largely in the club's plans.

Three recitals are announced which enhance in a marked degree the value of the season's musical offerings. Mme. Schumann-Heink will give a song recital in Elmwood Music Hall November 24; Mrs. Frank King Clark, soprano, will give a song recital at the Iroquois Hotel, November 9, under the local management of Mrs. Mai Davis Smith, and Jan



No. 1—Seth Clark, Conductor Guido Male Chorus of Buffalo, with Mrs. Clark and Their Two Daughters at Their Summer Camp in Angola, N. Y. No. 2 (Left to Right)—Otto Wick, Director of Harugari Frohsinn Chorus and Temporary Conductor of Orpheus Society; Baron von Nettelblatt, Prominent Buffalo Music Devotee, and Julius Lange, Director Orpheus Society (Photographed on a Rhine Steamer in July). No. 3—Frank Riley, Organist and Choir Director. No. 4—Prominent Local Artists: Ruth Lewis-Ashley (center), Miss Tappam, 'Cellist, and W. J. Gomph, Organist and Accompanist

Sickesz, the Dutch pianist, will give a recital during the Winter at the Twentieth Century Club.

With the Choral Societies

The Guido Male Chorus, under the direction of Seth Clark, will give two concerts during the season. For the first concert Alma Gluck, soprano, has been engaged. For the second the New York Symphony Orchestra, Walter Damrosch, conductor, and Josef Hofmann, pianist, will be the attraction. These concerts will be given in Elmwood Music Hall, December 9 and February 18.

Director Julius Lange of the Orpheus Society, having been temporarily detained in Germany, the society has engaged Director Otto Wick, of the Harugari Frohsinn Chorus, to conduct the Orpheus rehearsals until Director Lange's return. The Orpheus Society announces three concerts for the season: November 30, with Theodore Harrison, baritone, as soloist; January 25, with Jane Noria, soprano, as soloist, and April 2, with Christine Schutz, contralto. All of the concerts will take place in Elmwood Music Hall.

In addition to his work with the Orpheus men, Director Wick will continue with the Harugari Frohsinn Chorus, which will also give three concerts during the season. The plans of the society are not yet definite and the same is the case with the Clef Club, which announces simply two concerts, under the direction of its able leader, Alfred Jury. The Sängerbund Society announces three concerts under the direction of Dr. Carl Winning.

The Next May Festival

The annual May Music Festival will be given in Elmwood Music Hall, May 13, 14 and 15 under the auspices of the Buffalo Philharmonic Chorus, Andrew Webster, musical director. The only en-

gagement announced to date is that of the Chicago Symphony Orchestra, Frederick Stock, conductor. The chief musical work to be given by orchestra, soloists and chorus is Beethoven's Ninth Symphony, while a novelty to be given is Coleridge Taylor's "A Tale of Old Japan."

The announcement of four chamber music concerts by that excellent trio composed of Ethel Newcombe, pianist; Jan Hambourg, violinist, and Boris Hambourg, cellist, is a source of congratulation. These concerts will be given under the management of Mrs. Mai Davis Smith.

Free organ concerts in Elmwood Music Hall and free band concerts in the Broadway Auditorium will be given, the former on Sunday afternoons and the latter on Sunday evenings. These concerts have become a regular feature of the season and many local singers are given an opportunity to appear at them. Buffalonians also have the privilege of hearing many organists of note.

There are many smaller musical organizations here whose plans are in abeyance, but who are sure to add their quota to the musical entertainments mentioned.

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Florence Larrabee, Pianist, Joins Season's Concert Givers

Among recent arrivals from abroad was Florence Larrabee, pianist, who during the past few years has been studying with Mme. Teresa Carreño at Dresden. This artist, before departing for Europe, appeared with the Boston Symphony Orchestra with considerable success, playing MacDowell's Concerto in D Minor. Before the war began Miss Larrabee had completed arrangements for her European debut in Berlin with orchestra. This unfortunately could not take place after outbreak of hostilities. Her playing has been enthusiastically commented on by Busoni, Augusta Cottlow, Serato and Dr. Muck. Miss Larrabee will appear in concerts in America during the current season.

Western Tour of Florio Artist Pupil

Mme. Ella Markell, favorably known among Brooklyn's church singers, and as soloist in the First Methodist Church, Asbury Park, N. J., is now touring the West and appearing successfully in various church concerts. She sang recently in Topeka, Kan., and at one of the Baptist churches of Kansas City, Mo., and has lately been singing in Denver. Mme. Ella Markell is a pupil of M. Elfert Florio, the New York teacher and operatic coach.

A splendid season of music has been in progress at the Pittsburgh Exposition. The Russian Symphony Orchestra played a ten-day engagement, followed by John Philip Sousa and his band and then Creature. On October 8 Walter Damrosch and his New York Symphony Orchestra began a series of thirty-six concerts.

William Thorner, who was teaching singing in Paris when the war started, is now in New York.



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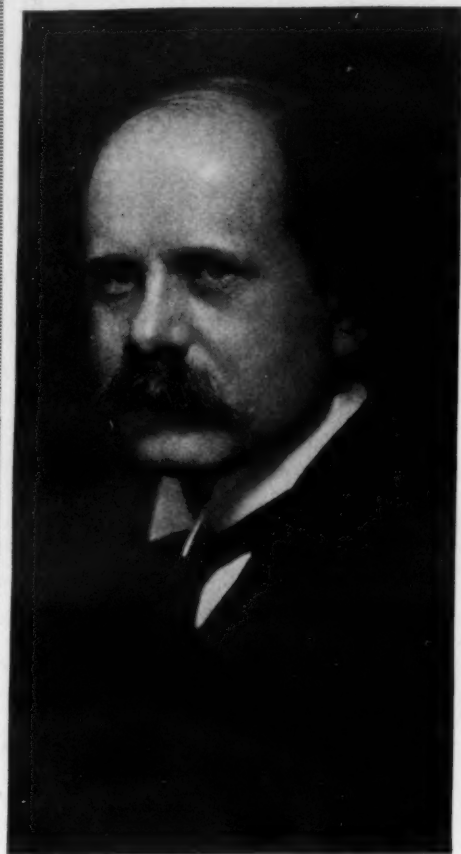
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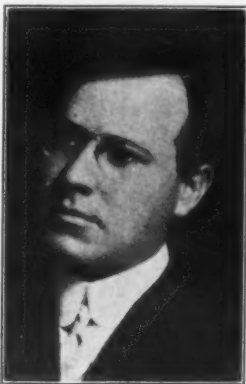
WAR MAY SILENCE NEW ORLEANS OPERA

With No Word from Affre, Proposed Alternative of Engaging Buenos Ayres Troupe Must Soon Be Decided Upon—Brilliant Concerts as Compensation



NEW ORLEANS, LA., Oct. 10.—The European war means more to the Crescent City and its people than to any other city or people probably in this country. This is due not alone to the fact that there is such a large foreign population here and the people have so many relatives and friends actually engaged in some of the armies, but to the effect that the conflict is going to have on our French opera, which has always meant so much, not only to the lovers of good dramatic music, but to the social season as well.

No positive announcement has been made yet that there will not be a season of French opera here, and as the fact has been pointed out that during the war of 1870 the opera season here was one of the most successful that we had had up to that time we still have hopes.



Harry Brunswick Loeb, Local Manager

M. Affre, the impresario, whose management of the opera last year proved so successful, had already completed his troupe for this season, but since the war broke out, other than that some changes would be necessary, there has nothing been heard from him.

Suggestions have been made that the French Opera Association get in communication with the manager of the troupe now ending its season in Buenos Ayres, to try and induce that company to come to New Orleans for a season, but unless this is done soon, or something definite is heard from M. Affre as to his plans, New Orleans, where the French opera has been featured almost continuously since 1791, will be without this great attraction and our historic old opera house remain dark.

With the opera prospects unsettled music lovers will, however, be sure of the opportunity of hearing some of the most popular concert artists now touring the United States.

Harry Brunswick Loeb will again present three star attractions, Olga Samaroff, Leo Slezak and the Damrosch Orchestra.

Fine Philharmonic Schedule

The Philharmonic Society, which has achieved such a phenomenal success since the women took charge of its

affairs, will present to its members this season Ossip Gabrilowitsch, January 13; the Minneapolis Symphony Orchestra, February 18; Maggie Teyte, February 27, and on March 25, the French violinist, Jacques Thibaud. The society will have four concerts this season, instead of the usual five, but these four will be exceptionally fine ones. Corinne Mayer is still the society's able president and Mrs. Philip Werlein is the new secretary-treasurer.

The usual series of recitals will be given under the auspices of the Newcomb School of Music, Leon Ryder Maxwell, director, and while devoted entirely to local musicians, they are always of the highest order and very popular.

The Saturday Music Club will entertain its members with the Zoellner Quartet, and Victor Despommier will, as usual, have visiting artists to participate in his Morning Music Club concert.

Thus, even should we be deprived of our season of French opera, with the many renowned artists now booked for this city, with others no doubt stopping here between "jumps" and with the many recitals by our best local musicians, the music-loving public of New Orleans can look forward to a most delightful Winter.

DAVID B. FISCHER.

HARTFORD AID FOR NATIVE COMPOSERS

Prutting Orchestra to Perform Six American Works—Stars in Recitals

HARTFORD, CONN., Oct. 10.—Several artists of the first rank will be heard here during the coming season in spite of the general war depression. Gallup & Alfred will again bring the Boston Symphony Orchestra in a series of three concerts at Parson's Theater. The first concert will take place on November 20 with Marie Sundelius, the second on December 23 with Harold Bauer, and the last on April 7 when Warnke, the German 'cellist, will be heard for the first time in Hartford.

The Hartford Philharmonic Orchestra this Autumn commences its sixteenth season with bright promise. Robert H. Prutting will be the conductor for his fourth season. His high standard will be raised and the orchestra will be enlarged, particularly in the strings. The concerts will be held at Parson's Theater on November 19, January 14 and March 25. It has not yet been decided who will be the soloist for the first concert. For the second concert Katherine Goodson has been engaged, and she will probably play the concerto of her husband, Arthur Hinton. Irma Seydel is the soloist for the third concert.

The novelties will be American works, the "Comedy Overture on Negro Themes" by Henry F. Gilbert and "Southern Fantasy" by W. H. Humiston. Other works to be given will be Chadwick's Symphonietta in D Major; Henry K. Hadley's tone poem, "The Culprit Fay"; Liszt's symphonic poem, "Tasso"; Allegretto from Haydn's "Surprise" Symphony; Minuet from Symphony in E Flat by Mozart, and first movement from Schubert's "Unfinished" Symphony. Two compositions by local musicians will also be produced, "Spring Song" by John Spencer Camp and Lucy Woodward's "Concert Overture" in E Minor. It is expected this year that the orchestra will have engagements in nearby cities, and there is every reason to believe that this can be done most successfully, and prove both an inspiration musically and a help financially to the orchestra.

Another series of brilliant concerts will be those under the management of George Kelley, who says that positively every artist contracted for will appear. The series includes the following: January 26, Francis McMillen and Tina Lerner; February 9, Lambert Murphy, Herbert Witherspoon and Ada Sassoli; March 9, Mme. Schumann-Heink, assisted by her protégé, Edward McNamara; April 6, Alma Gluck and Efrem Zimbalist.

The Musical Club will also give music lovers here an opportunity to hear two fine artists. The first of these concerts will be on November 12, when Felice Lyne will make her first appearance in Hartford. At the second, on February 3, Gabrilowitsch will be the artist. The Choral Club will again give two concerts. They will be in Parson's Theater on December 7 and April 30. It has not yet been decided who will be the soloists at these concerts.

Andreas Dippel announced last week the engagement of Jack Hazzard, Robert O'Connor and William Sellery, to create the three principal comedy rôles in his production of "The Lilac Domino," which opens in New York October 26.

Engelbert Humperdinck is one of the eminent Germans who recently signed a manifesto protesting against the "increasing lies about the pretended barbarous warfare of the Germans."

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Prominent McLellan Artists

Among the artists who have been or are studying with Miss McLellan, may be mentioned:

Henrietta Wakefield, contralto, formerly with the Metropolitan Opera Company; Sue Harvard, soprano, of Pittsburgh, soloist with the Philadelphia and New York Symphony Orchestras; Lucille Miller (appeared with the Pittsburgh and the New York Symphony Orchestras); John Weibley, bass soloist, Church of the Messiah, New York.



ELEANOR McLELLAN

Edward Strong, tenor, head of the vocal department of Carlton College, and tenor soloist at the Fifth Avenue Presbyterian Church, New York, for eleven years. Jane Grover and Elsie Rochester, prima donnas with Lew Fields' company.

Emma Kramlich and Marian Hebbard, supervisors of music in the New York public schools. Freda Windolph, now in grand opera in Europe. John Steiner, concert tenor, in Vienna, Austria. May Jennings, concert mezzo soprano, formerly soloist at the Church of the Divine Paternity, New York. The well known oratorio tenor, Dan Beddoe, soloist at Grace Church, New York. Edwin Evans, baritone, in concert and oratorio. Max Salzinger, a leading baritone of the National Opera Company of Canada. Margaret McCalmont, soprano, a well known teacher of singing.

Among the contraltos on the grand opera stage in Germany may be found Helen Summers. Another talented pupil is John Young, tenor. Eleanor Cochran, soprano, is a guest artist in grand opera in Germany.

Mrs. von Dahlen is the head of the vocal department, Wells College, Aurora, N. Y. Clara Picken is the soprano soloist at the Church of the Mediator, New York. Two of Miss McLellan's pupils are soloists at the Park Presbyterian Church in Erie, Pa. They are Georgie French Brevelier, contralto, and Mrs. McKean, soprano; the former has been the soloist with the Erie Symphony Orchestra while the latter is a teacher at the Erie Conservatory of Music. A former soloist at the Church of the Divine Paternity, New York, is Tom Daniels, basso. Juanita Penniman is the representative of Miss McLellan on the Pacific Coast. Dorothy Bolton, contralto, of the Crescent Quartet, and William Harper, tenor.

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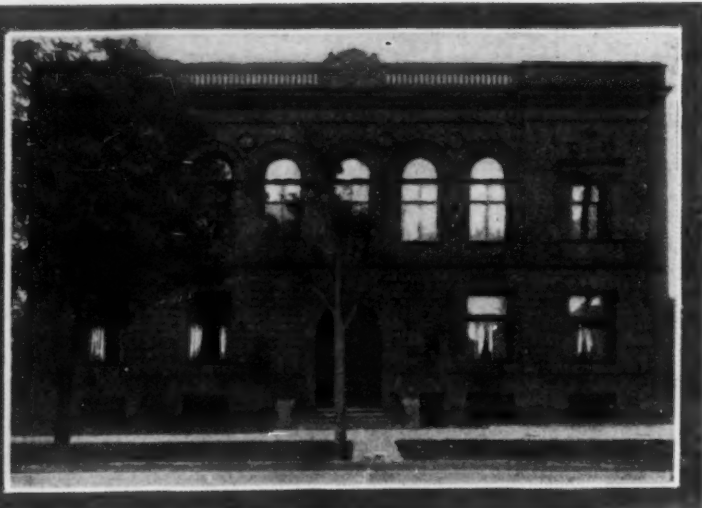
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THREE CONCERT SERIES FOR GRAND RAPIDS



Left, Local Manager J. Beattie, Who Offers Cincinnati and Chicago Orchestras and Fritz Kreisler. Right, St. Cecilia Society Building, Home of St. Cecilia Attractions

GRAND RAPIDS, MICH., Oct. 10.—Grand Rapids music lovers are anticipating a most appealing concert fare for the coming season. The following artists will appear under the management of the Mary Free Bed Guild, Rosamond Rouse, president of the guild, filling her office with efficiency:

October 23—Emilio De Gogorza, Rudolph Ganz, Mme. Jeska Swartz-Morse.
December 10—Alma Gluck, Léon Rennay.
January 5—Trio de Lutèce, George Barrère, flutist; Carlos Salzedo, harpist; Paul

Kéfer, 'cellist; Mme. Osborne-Hannah, soprano.
January 15—Maggie Teyte, Carl Flesch.
February 2—John McCormack.

M. J. Beattie, director of music in the public schools and also leader of the High School Orchestra, will bring both the Cincinnati and Chicago symphony orchestras and Fritz Kreisler, if he is available for concert.

The St. Cecilia Society's attractions will be as follows: Kneisel Quartet, Wilhelm Middelschulte, organist; Christine Miller and Edith Chapman Gould, and Ossip Gabrilowitsch. E. H.

SPRINGFIELD LOSES ONE CONCERT COURSE

Omission of Steinerts' Series Said to Be Due to Conflict in Dates

SPRINGFIELD, MASS., Oct. 1.—Scarcely in the history of musical events in this city has the season opened earlier than the present one, and with this early start the musical year promises to be up to the record-breaking standard set by the season of 1913-14. Some of the principal organizations have not begun their activities yet, but in a few weeks the programs will be mapped out. It will require considerable effort, however, to surpass what was accomplished last season, for in addition to the concerts by the regular musical organizations there were the series managed by the Municipal Organ Fund Committee, and by M. Steinert & Sons, besides the usual number of concerts given under the management of private individuals. The new Auditorium proved its value for all kinds of concert work and artists who came there were pleased with its excellent acoustics.

The Steinert series of concerts will not be given in Springfield during the season of 1914-15, although they are to be continued in other cities which enjoyed them last season. It is said that the

reason for this decision was based upon the objections made by persons who were interested in the success of the Municipal Organ Fund concerts. Unfortunately the dates for the concerts conflicted several times, causing letters of protest to be sent to the Steinert management. The decision to omit these concerts then followed.

Two Dwight Concerts

The concerts booked for this month begin with Alice Nielsen, Rudolph Ganz and Mrs. Artha Williston on the program for October 14. This concert is under the local management of John and Edwin Dwight, who have also booked John McCormack for this city on February 12.

The first local musical organization to give a public concert is the Tuesday Morning Music Club which has the Auditorium for the evening of October 30. The artists who will appear are: Florence Hinkle, soprano; Frieda Siemens, pianist; and Willem Willeke of the Kneisel Quartet. Although Miss Siemens has a national reputation as a pianist and assisting artist with the Kneisel Quartet, she is heard all too infrequently in this her home city. The Tuesday Morning Music Club is composed of the leading amateur musicians of this city and it has made it a custom for several years to give one artist concert at least during the season.

Another concert for October is the first

of a series of three that will be given under the auspices of the Music League of America in the Hotel Kimball. The other two concerts will be given in November and December respectively. A percentage of the receipts will be sent to the Red Cross and refugee funds as a contribution from Springfield. Local women who have been asked to serve on the committee in charge are Mrs. A. B. Wallace and Mrs. George Holbrook.

The Orpheus Club, Springfield's oldest musical organization, has already begun its work that culminates in the music festival in May. The following officers will serve for the ensuing year:

President, John F. Ahern; vice-president, W. S. Bagg; secretary, W. C. Taylor; assistant secretary, W. C. Jackson; treasurer, J. M. Rice; conductor, John J. Bishop; trustees for three years, J. Winthrop Jones and F. L. Ward.

Fifteen new members have been admitted, which brings the membership up to 170. Plans were favorably discussed for giving concerts outside the city during the coming season, which will be a new departure for the club.

Symphony and Musical Art

Among the prominent musical organizations that have not yet definitely formulated plans for the season's work are the Musical Art Society, of which Arthur H. Turner is conductor, and the Springfield Symphony Orchestra, Emil K. Janser, conductor. The Musical Art Society will give two big concerts with artists from out of town. The first will be about Christmas time when the "Messiah" will be sung and the other about the first of March when "Tales of Old Japan" will be the feature of the program. The Springfield Symphony Orchestra also plans to give two big concerts in the Auditorium, the first in January and the other in March.

Andries J. Cornelissen, who organized the Municipal Orchestra last season and worked patiently to whip his organization of sixty players into shape, is expected to return to this city sometime this month and resume his work with it as director. The popular priced Sunday afternoon concerts given by the Municipal Orchestra were a great success.

T. H. PARKER.

Ziegler Institute Opening

On the afternoon of October 1 the Ziegler Institute had its opening at the

school's headquarters in the Metropolitan Opera House. There was a large attendance. Mme. Anna E. Ziegler, the director and founder, gave the opening address, in which she pointed out the necessity of earnest work and impressed upon them the importance of "discipline." Mrs. Julian Edwards then told them the importance of learning to acquire a repertoire, not for the sake of their present needs, but to train the brain through memorizing.

Dr. Fitz, professor of science, from California, told the assembly the characteristics of the different kinds of voices, followed by his examination of the student's heads. In the taking of their measurements, he told them their temperaments and the qualification of their voices, which proved interesting. The classes were opened in voice diagnosis and breathing in the afternoon.

Posthumous Book on Harmony Among New Publications

A new book on harmony, from the pen of the late Frank H. Shepard, of Orange, N. J., who died in February, 1913, has just been published under the title, "Graded Harmony Lessons." The material for this work was all complete in manuscript at Mr. Shepard's death, and was replete with copious marginal notes. Mrs. Shepard has revised the entire work and it now is before the public. Mrs. Shepard studied at Leipzig, together with Mr. Shepard, many years ago and has been active in the conduct of the Shepard School of Music in Orange. The school embraces a normal course for teachers as well as for students. Features of the work are frequent recitals by pupils, little children of ten and twelve years performing programs of twelve or more numbers entirely from memory.

The engagement of Henry Shostac, as concertmaster of the Kansas City Symphony Orchestra, is announced by D. L. James, president of the Orchestra Association. Mr. Shostac was formerly concertmaster of the Dresden Symphony Orchestra and of the Boulogne Opera.

It is expected that Victor Herbert will personally direct the performance of his operetta, "The Serenade," when it is performed by the Philadelphia Operatic Society in January.

PRIME FACTOR IN DULUTH PROGRESS

Matinee Musicale Active in Varied Fields—A Spécial Effort to Elevate Musical Standards in Public Schools—Minnesota's Third Largest Musical Club

DULUTH, MINN., Oct. 10.—The Matinée Musicale of Duluth, the third largest musical club in Minnesota, enters upon its fifteenth season with an enviable record for elevating the standard of musical taste in the community. Its prospects for the coming year calls for the appearance of the Flonzaley Quartet (third engagement), Alma Gluck, Ossip Gabrilowitsch and Alma Porteous.

Bimonthly programs by members form the backbone of the club's activities. A study class conducted for the purpose of really "learning music rather than reading or hearing about it" is a feature of the year's plans. This aim will be accomplished by means of the study of theory and analysis. The philanthropic and educational committee will take good music into the schools and charitable institutions of the city.

Contact with the music of the public schools is near to the heart of the Duluth club, believing as it does "that there is no other subject taught that touches the development of the whole nature as does music, that no community can be called truly musical until it can create a greater part of its own music; that the future of American music rests largely with the public schools."

The Matinée Musicale has nearly 600 members. It is presided over by Mrs. George S. Richards, whose initiative and enthusiasm give assurance of a year



Mrs. George S. Richards, President of the Matinée Musicale of Duluth and Minnesota State Vice-President of the National Federation of Music Clubs

of progress in line with last year's advance under the presidency of Mrs. John A. Stephenson.

The Matinée Musicale looks upon co-operation with the National Federation of Music Clubs as "no longer an experimental benefit," claiming that the club's history shows "that the individual work is broadened; that the entire standard of the club has been elevated, and that its policy for the year is based on knowledge gained from the larger work of the Federation." Mrs. Richards is the Minnesota State vice-president of the National Federation. F. L. C. B.

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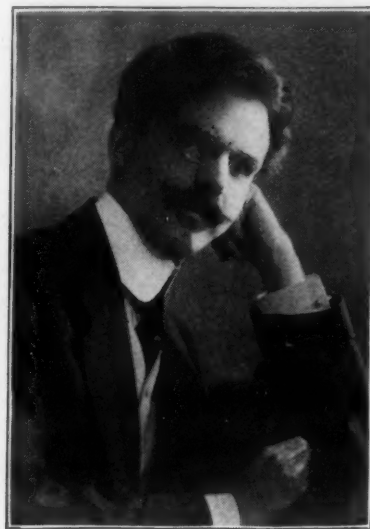
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It gives me great pleasure to state that I am familiar with Mr. Lucius Hosmer's orchestrations and arrangements, and I wish to say that his work is always characterized by the highest degree of musicianship. I can sincerely and heartily recommend him.

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MINNEAPOLIS, MINN., Oct. 10.—Musical life in Minneapolis covers a wide gamut of artistic expression, with every avenue of activity replete with interest. The greatest amount of attention naturally falls to the Minneapolis Symphony Orchestra, of which Emil Oberhoffer is conductor. A resident of Minneapolis, Mr. Oberhoffer is one of its army of sincere patriots; a leader possessing rare musical attainments, he holds his men and his public by the force of a splendid magnetism.

The orchestra will open its twelfth season on October 23. Fifty-four concerts will be given in the home season of twenty-four weeks, in addition to the twenty-odd concerts of the annual mid-Winter tour, and approximately one hundred concerts in the annual Spring festival tour. This will make a record for the orchestra.

The home season will comprise the usual twelve symphony concerts, twenty-one Sunday afternoon concerts (divided into three series of seven each), six concerts for young people under the auspices of the Young People's Symphony Concert Association, and a special series of six afternoon concerts devoted solely to the works of Beethoven and including his nine symphonies. All the concerts are given in the Auditorium, built for use of the orchestra, and which in its seating arrangement is a fac simile of Symphony Hall, Boston.

The Sunday afternoon popular concerts are given at the prices of twenty-five and fifty cents. They have been a success for several reasons: they are given by the entire orchestra with Mr. Oberhoffer conducting, and the programs, while somewhat lighter in quality than those presented at the formal Friday evening programs, include an occasional symphony. The Young People's Concerts are given for school children and the prices range from ten to fifty cents. In addition to the musical program Mr. Oberhoffer illustrates the concerts with an informal talk on the different instruments of the orchestra, musical forms and the compositions played.

The special series of Beethoven concerts is an innovation this season. These concerts will be given at four o'clock on week-day afternoons and will enable music lovers within a radius of 100 miles of Minneapolis to spend the day in the



No. 1—Emil Oberhoffer, Conductor, Minneapolis Symphony Orchestra. No. 2—Caryl B. Storrs, Critic Minneapolis "Tribune." No. 3—Dr. Victor Nilsson, Critic Minneapolis "Journal." No. 4—Wendell Heighton, Manager Symphony Orchestra

city, hear the concerts and return home on the evening trains.

Impressive List of Soloists

An impressive list of soloists will appear this season with the orchestra. For the twelve Friday evening concerts there have been engaged Louise Homer, Willy Burmester, Ferruccio Busoni, Helen Stanley, Cornelius van Vliet, Jacques Thibaud, Alice Verlet, Josef Lhévinne, Richard Czerwonky, Arthur Shattuck, Fritz Kreisler, and, for the final concert, at which Beethoven's Ninth Symphony will be given, a quartet consisting of Lucille Stevenson, Genevieve Wheat, Reed Miller and Theodore Harrison.

At the six Beethoven concerts there will appear a number of eminent soloists, including Florence Hinkle, Maud Powell, Leonard Borwick and Fannie Bloomfield Zeisler.

From its small beginning in 1903, with less than fifty musicians, the Minneapolis Orchestra has shown, during the last twelve years, a growth and development almost unparalleled in the history of American music. The organization now numbers nearly ninety musicians, and is accorded a place in the first rank of American orchestras. Few of its original members remain, the personnel having been built up of artists from the leading orchestras and music centers of Europe and America. Practically all of the present members have played with the foremost orchestras and conductors of the world.

With the possible exception of Carl Uterhart, every member of the orchestra has been accounted for. Of the four members who were in Europe when war was declared, Mr. Uterhart is the only one who, so far, has been unable to get away. The others, Richard Czerwonky, concertmaster; Earl Scheurer, solo viola, and Jean Koch, viola, had little difficulty

City Also Boasts an Amateur Orchestra of Remarkable Capability—William MacPhail the Leader—Apollo Club to Give Three Artist Concerts—New Chamber Music Society to Present Kneisels and Flonzaleys as Well as Minneapolis's Own String Quartet—Thursday Musical's Bi-Weekly Programs Promise Wide Variety of Attractiveness

the soloist. However, the first actual concert to be played by Mr. Oberhoffer and his men this season will be in St. Paul, October 22, for the members of the Minnesota Educational Association, then having its annual meeting.

E. L. Carpenter, president of the Orchestral Association, has been indefatigable in his efforts on its behalf and has been ably supported by the board of directors, by the subscribers to the guaranty fund and by the loyal public of Minneapolis.

For the last six years the management of the orchestra has been in the hands of Wendell Heighton, who has been especially conspicuous and successful in connection with the many and extended tours which he has arranged and carried through during these years. With Mr. Heighton as manager and Carlo Fischer as assistant manager, the business affairs of the orchestra are in most capable hands, and with its guaranty fund subscribed for another five years the future of Minneapolis's famous organization holds promise of higher accomplishments than ever before.

Valuable Work of Critics

Closely identified with the cause of music in Minneapolis, and especially with the interests of the orchestra, is Caryl B. Storrs, music editor of the Minneapolis Tribune, whose attitude toward the "great cause" may be judged by the following authorized quotation: "I am proud to have played a part, however small, in the musical development of this community. * * * My work in connection with the development of the love of music in Minneapolis is the only thing I have ever done which I should care to have graven on my tombstone."

A similar interest is demonstrated in the work of Dr. Victor Nilsson of the Minneapolis Journal, who, having qualified as historian, philologist and critic of literature and art, has made music his specialty for the sole reason that he has found the musical life of Minneapolis wonderful and his own opportunity in its upbuilding equally appealing.

Flourishing Amateur Orchestra

Amateur orchestras play no small part in the city's life. With these is closely connected the name of William MacPhail, conductor of the Orchestral Art Society.

This society is limited to fifty members and consists entirely of stringed instruments. Two concerts will be given during the season, with soloists. A high standard has marked the work of the organization during its three years' existence.

This organization and a preparatory

[Continued on next page]

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[Continued from page 93]

orchestra for beginners are maintained largely by the MacPhail School of Violin, which this year, its seventh, bids fair to increase by one hundred per cent. the enrollment of last year. New and enlarged quarters have been taken in the Metropolitan Music Building. This school is said to be the largest exclusive violin school in America.

Teaching Standard Already Set

The Minnesota Music Teachers' Association, of which William MacPhail is president, feels considerable pride over the fact that, while music teachers' associations all over the United States are trying to find a system of standardization, it is entering upon the third year of a plan that has proved wonderfully successful, meeting in every way the object for which it was designed.

Realizing that legislative action at present was impossible, the association adopted a plan whereby examinations in piano, voice, violin and organ were held at different localities throughout the State and certificates issued to successful candidates. Already there have been forty-seven certificates issued, which represents about thirty per cent. of the number who have taken the examinations. It is the plan of the association to make the examinations compulsory for members.

This is a State organization, but its plans for the year emanate principally from Minneapolis by virtue of its president's residence in this city.

The concert work of William and Margaret MacPhail will be done principally under the management of the General Extension Division of the University of Minnesota, which has booked concerts and lectures for them in more than one

hundred towns and cities of Minnesota. Last season's concerts took Mr. MacPhail through the States of North and South Dakota, Montana, Washington and Oregon, as well as Minnesota.

Three Apollo Club Concerts

The prospectus of the Apollo Club speaks its prominent and dignified position among the musical societies of Minneapolis and the Northwest. An indication of its standing is contained in the official invitation to sing at the exposition in San Francisco. Without guarantee of other financial support, except the subscriptions for season tickets, this club of 100 active members announces as features of its twentieth season a series of three concerts, under the direction of H. S. Woodruff, on dates and with soloists as follows: November 17, Olive Kline, soprano; February 16, Evan Williams, tenor; April 13, Margaret Keyes, contralto.

The opening concert of this series will be the fifty-sixth given since the club's organization. Dr. William Rhys-Herbert will be the accompanist; Oscar Grosskopf, organist. The concerts will be given in the Auditorium.

The officers of the club are: President, Eugene J. Carpenter; vice-president, A. W. Ingenhutt; secretary, George B. Eustis; treasurer, P. D. Cooper; librarian, W. C. Kuehne.

Chamber Music Society

The Chamber Music Society of Minneapolis enters upon its first full season in November. It was organized last Winter by a group of loyal supporters of the city's musical interests. The president, Edwin H. Hewitt, and secretary, Mrs. Alfred J. Dean, are ably seconded by a board of directors consisting of Mrs. Louise P. Albee, Mrs. Hiram C. Truesdale, Anne Hughes and E. L. Carpenter.

The aims of the organization are twofold: to insure a hearing in Minneapolis of the finest available talent in the field of chamber music; to promote the growth of chamber music organizations among home talent. The quartets to be heard are the Kneisel Quartet, November 17; the Flonzaley Quartet, January 12, and the Minneapolis String Quartet in two concerts on dates to be announced.

The personnel of the Minneapolis

Quartet is Richard Czerwonky, first violin; Franz Dicks, second violin; Karl Scheurer, viola; Cornelius van Vliet, 'cello. All are members of the Minneapolis Symphony Orchestra.

There will be several informal afternoon or evening recitals, varied in character.

Eloise Shryock, pianist, and Raymond Shryock, violinist, are preparing a number of sonata programs. The first will take place early in November and includes sonatas by Beethoven, Brahms and Sjögren. Those to follow will present ensemble masterpieces arranged with reference to national and chronological aspects—programs of Italian, German and French music.

The forecast of the Thursday Musicales indicates a season of value to its members and to the community. Features will be a series of bi-weekly programs beginning October 8; two artists' recitals by Mrs. Marie Gjertsen Fischer and Cornelius van Vliet; the work of a choral club under the directorship of H. S. Woodruff; special study by the piano section of "The Piano Compositions of Frederic Chopin"; continued study of "Polyphony" by the vocal section; Sunday concerts by the organ section; special work by the string section; a series of "International Teas" and recitals by the students' section; a number of gatherings by the associate section; philanthropic and settlement work, the last named being the subject of a special message from the club's president, Anne M. Hughes, to members and friends.

The program of bi-weekly meetings follows: October 8, Compositions of American women, including those winning prizes in our recent competition; October 22, Mrs. Marie Gjertsen Fischer, reader, in a program of meditations; November 5, not announced; November 19, "Spanish and Oriental Music"; December 3, not announced; December 17, "Christmas Music"; January 6, Cornelius van Vliet, 'cellist; January 19, "Russian and Finnish Music"; February 4, Choral Club; February 18, "American Composers"; March 4, not announced; March 18, "Spring Music"; April 2, evening meeting, open.

Eloise Shryock and Mrs. Ira J. Covey constitute the program committee.

F. L. C. BRIGGS.

William MacPhail VIOLINIST

"Mr. MacPhail, who is seemingly destined to be the violinist of the Northwest, gave the Bruch G Minor concerto with combined musicianship and poetry that make his reading of the splendid work authoritative and delightful."—Dr. Caryl B. Storrs in the *Minneapolis Tribune*.

"William MacPhail has power and depth in his playing, a fine human quality that reminds one of the late Remenyi when he was moved by his theme."—*Seattle Post-Intelligencer*.

Margaret Gilmore MacPhail PIANIST

"There may be better ensemble players of the piano than Mrs. MacPhail somewhere, but they do not reside in this part of the world."—Dr. Caryl B. Storrs in the *Minneapolis Tribune*.

"Margaret Gilmore MacPhail is the most artistic player of chamber music we have ever had here."—Dr. Victor Nilsson of the *Minneapolis Journal*.

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SAVANNAH RELIES ON ALLIED CLUBS

Parent Organization Co-operates with New Body for City's Betterment

SAVANNAH, GA., Oct. 10.—The Savannah Music Club closed the most successful season in its history with an unusually brilliant annual concert last May and at the annual business meeting a week later, the following officers were elected for the ensuing year:

Judge Henry McAlpin, president; Mrs. W. P. Bailey, vice-president; Selma Heyward, secretary; J. de Bruyn Kops, treasurer; Mrs. W. P. Bailey, committee on artist concerts; Mrs. J. de Bruyn Kops, programs; Elizabeth Beckwith, publicity; Eugenia Johnston, membership; Sara Cunningham, chorus; Joseph Mendes, orchestra.

Besides excellent local monthly concerts under the supervision of Mrs. de Bruyn Kops, the club members and the musical public enjoyed several delightful artist concerts, provided through the efficient management of Mrs. W. P. Bailey—Evan Williams, Alma Gluck, Dinah Gilly, Frieda Hempel, Riccardo Martin and Sophie Braslau, (the last four named, with the Metropolitan Orchestra, in a brilliant Spring festival) were heard for the first time in Savannah. At the first artist concert of this season Mme. Olive Fremstad will be presented on November 12. Negotiations for a concert of chamber music are pending.

The Junior Music Club, fostered by the Savannah Music Club, was successfully launched in the early Spring. Like the mother club, it gives a monthly concert on the afternoon of the day of the elder organization's concert. It is now contemplating an artist concert and hopes to present Kitty Cheatham.

Auditorium Deferred

While the Auditorium is assuredly going to become a realization, the delay is rather discouraging to those who worked so hard to launch the movement successfully. However, it is understood that the delay, due to disturbed business conditions, will be no longer than absolutely necessary.

It has been a long cherished plan of the Music Club to organize a symphony orchestra. To this end a committee on orchestra, with Joseph Mendes as chairman, has been appointed, and a successful outcome is expected.



Mrs. W. P. Bailey (on the left), Chairman of Artist Concerts, Savannah Music Club

The club is particularly fortunate in having Mrs. W. P. Bailey as chairman on artist concerts. She has been an indefatigable worker for the musical advancement of the club members and the public through these concerts for many years and her efforts have been crowned with appreciation and success.

MAY SILVA TEASDALE.

COLGATE UNIVERSITY MUSIC

Concert Course Winning Valued Place in Student Life


HAMILTON, N. Y., Oct. 10.—Under the supervision of Robert G. Ingraham, of the department of music, Colgate University, another excellent concert course will be given this season, in the auditorium of the Baptist Church. This is the third course of this character that has been given. The undertaking has met with great favor in the university and is coming to have an important place in student life. The artists appearing are as follows:

Florence Hinkle, October 15.
Boston Philharmonic Orchestra Club, November 9.
George H. Downing and Charles Gilbert Spross, January 14.
Irma Seydel and Royal Dadmun, February 18.
Sara Gurowitsch and John Barnes Wells, March 18.

Philadelphia Contralto in Recital at Newark, N. J.

NEWARK, N. J., Oct. 10.—Auguste M. Kohnle, contralto soloist of Arch Street M. E. Church, Philadelphia, was heard in recital at the Tamme Studios in Newark on October 6. A well trained voice, especially appealing in its middle register, but of excellent quality throughout, gave great pleasure to the large gathering of auditors. The program presented follows:

"Ah! Love but a Day," Beach; "Frühlingsnacht," Schumann; "The Pine Tree," Salter; "Agnus Dei," Bizet; "Dearest," Homer; "The Vow," Meyer-Helmund; "O, schöne Jugendträume," "Evangelimann,"



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Kienzl; "Die Lorelei," Liszt; "Wohin?," Schubert; "When Gazing in Thine Eyes," Manney.

The accompaniments were played effectively by Mrs. Charles Tamme.
S. W.

Diverse Tours for Philharmonic

Formerly the Philharmonic Society of New York confined its concerts to New York City, but the generous gift of nearly a million dollars by the will of Joseph Pulitzer has made it possible for the society greatly to enlarge its scope. For several seasons it has made tours North, South and West—and always with great success. It is significant that among its greatest successes on tour have been its appearances in Boston, where Symphony Hall has been invariably sold out for its concerts. This year the society gives its concert in Boston on the first of November, and then devotes the week following to a tour of New England. There will also be tours of New York State and the Middle West, besides three subscription concerts as in former years in Baltimore and Washington.

Mme. Avis Bliven-Charbonnel, of Providence, R. I., pianist, will this season be under the management of Ernest L. Briggs, of Chicago, and will be heard in joint concerts with Marie Nichols, violinist, of Boston.

Progressive Plans for Arion Glee Club of Trenton, N. J.

TRENTON, N. J., Oct. 10.—The Arion Glee Club, William Woodhouse, Jr., conductor, will give two concerts in its nineteenth season, in January and May. One large work will be sung at each concert, and a miscellaneous first part. A series of out-of-town performances is being arranged, as well as an appearance with one of the leading orchestras. Among the soloists expected are Ruby Helder, the girl tenor and two instrumentalists not yet decided upon. The Arions also have in contemplation a series of semi-impromptu concerts along civic lines.

The Chopin Club, Providence, R. I., of which Mrs. C. L. Harris is president, opened its season on October 8 with "National Federation Day," with Mrs. Julius Eugene Kenney, of Denver, Col., president of the National Federation of Musical Clubs, as the chief speaker. The federation vice-presidents of the New England States were present as guests.

A recent Sunday afternoon concert in the Greek Theater, University of California, was devoted to original compositions by Thomas Frederick Freeman, of Berkeley. A dozen songs were interpreted by Mrs. Freeman, soprano, with Mr. Freeman as pianist. The latter also played a solo group.

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Mr. Pilzer's repertory consists of the standard concertos and several of modern composition, some of which he has played with the leading symphony orchestras in America and others in his recitals. His solo numbers run into the hundreds, and, as his memory is a most remarkable one, he is prepared to play almost anything desired on short notice.

Mr. Pilzer's tone is of fine quality and he plays with a great amount of finish and refinement. He has a facile technique, adequate for all demands that may be made upon it, and his musicianship was shown not only in his interpretations, but also in two of his own compositions, which met success—"Evening Mail," New York, Thursday, Feb. 27, 1913.

The soloist—People's Symphony Concert—was Maximilian Pilzer, who has on numerous occasions revealed himself as a young artist of exceptional skill. After the concerto he was recalled some five or six times.—H. T. Finck, in New York "Evening Post."

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Welsh has a rarely beautiful technique, suggestive of the de Pachmann style and influence, although he is remarkably free of mannerisms, playing with a grace and freedom that proclaim the natural pianist.—Philadelphia Record, December 14, 1913.

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HOW TO STUDY THE ART SONG

Mme. Ziegler Points the Way to a Mastery of the Inner Meaning of the Poetic Text as well as the Music—Question of Sight-reading

By MME. ANNA E. ZIEGLER
[Director Ziegler Institute of Normal Singing, New York]

A REAL student of song is one who studies songs in such a way that all the time spent is utilized toward the goal previously attained by the greatest singers of songs, such as Sembrich, Lehmann, Gerhardt, Culp, Clément and others. This means doing as they have done; conceiving each song as it is studied in its inner meaning musically and in its literature, having previously acquired a thorough musical education and a knowledge of the language of the song which is being studied.

Photo by Mishkin
Mme. Anna E. Ziegler

If you have accomplished this much you are the student I am writing for. If, however, you are one of the majority of so-called singers who learn to sing as parrots learn to speak, my words will not appeal to you. You must change your conception of music and singing and give it place among the fine arts, instead of thinking you can possibly become an artist by a low standard of your own. To such a standard you can never lower art itself.

Art is the highest form of life manifestation. It includes integrity with a preconceived purpose of expression—it never means groping in the dark along varied lines with the vain hope at arriving somewhere, anywhere to earn money or fame. Art is so far above such groping that it eludes such seekers forever and you are losing your most valuable years unless you wake up to these facts from the first part of your studying time.

Mr. John C. Freund in his great campaign for the elevation of music in America realized that this very waste of valuable time was going on in the American students' lives—for they went abroad without a definite conception of what they could do, what they were fitted for, or what they ever could arrive at. Arriving in Europe, where many were waiting for the renowned American dollars, these students became the prey of commercialized teaching, years of money and happiness were wasted and a very pitiful minority of successes recorded. Only one out of 10,000 such students ever arrived at the top.

Sacrifice Involved

Now then you, Student of Song, future renowned *lieder-singer*, I greet you. I take for granted that your goal is in your mind. You want to become a song artist of true value and I, the teacher of experience, want to advise you. First of all, ask yourself in strict privacy the question, Do you love song music? If one loves, one is willing and glad to sacrifice. True love and sacrifice are always coincident. In order to become a song artist you must be willing and glad to sacrifice money, time and shallow diversions, or, if you are the other kind, the over-ambitious and over-serious, you must sacrifice those habits and become happy and gay in your work. For the plodding, self-abnegating sufferer, the continually discouraged self-critic is by comparison even farther from the road to real art than the butterfly pupil. The latter at least is more receptive and may be made more serious of purpose.

Just humble yourselves before the glorious art, not before criticisms of self and others, and you will rise high and ever higher, for, in so doing, you establish the connection between yourself and the great masters you are learning to interpret. Now you take up a song. The spirit of it appeals to you and you love the song (your voice problem always previously solved, so that no difficulty of mechanism can hamper and hinder your interpretation). Acquaint yourself with the inner meaning of the lyric and the dramatic wording—by all means learn to speak this as freely as an actor would on the stage. Then acquaint yourself thoroughly with every detail of the

music, hear it, play it, hum it so many times that the song is as familiar to you as any national hymn you have known from childhood. Then you are ready to study it with your voice.

A voice is made up of organs meant for the finest and most delicate work. The great artists realize this, not so the would-be artist. I wrote some articles on voice production and breath control on which at odd intervals I consulted Signor Caruso and wrote to him asking for suitable times of interview. His unvarying reply was: "Any day except when I sing; on that day I never speak." Now if Caruso, who we generally admit has the strongest voice organ before the public, feels the necessity of saving his

voice for real singing—just reason out for yourself how very important it is for you not to sing promiscuously. Do not think that singing with imperfect control is necessary for practicing. It is not. Far better to practice breathing, breath control, speaking without tightening tongue or jaw, swiftly attacking vowel and tone, etc., many times twenty minutes during the day, than to use your precious voice for reading music.

Art Singing and Sight-Reading

Referring once more to Caruso. A book has recently been published in Germany which is made up of sayings and writings of Caruso. In this book the great artist writes somewhat like this: "If I were a teacher of singing, I would drop every student who insists on using the full voice—as such a one is hopeless from the start." I underline the full meaning of that. Art singing is not sight-reading. If only once a quartet of singers would study in the same way as our renowned string quartets, it would own the musical world. Fame and money are waiting for such students."

Do you who read and read and are proud of your ability to read at sight, think that that and musicianship are synonymous? Do not forget that music-

reading is like language-reading. You may read readily and well and sonorously and even with style and interpretation. But anything worth studying, such as Shakespeare, for example, requires many readings before all its beauty and depth are revealed to you, and only after you have imbibed the spirit and character of all you are reading can you begin to interpret the great master with true art.

This is in your own language, every word of which you know in its true senses. Now, then, how about a foreign language, which you have to look up in a dictionary. One letter misplaced means very little to you, yet when you sing of *Liebesschmerzen* and instead happen to sing *Liebeschmerzen*—well, please look it up. Song art is the highest art, and if you want to become a song artist study in the right voice-saving way and courageously step out to sing when and only when you know you are ready to interpret the masters.

Siegfried Ochs, the admirable conductor of the Berlin Philharmonic Chorus, has been made an honorary member of the Choral Society of Berlin Physicians.

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ST. PAUL ASSURED OF ABUNDANT ORCHESTRAL MUSIC

In First Season Since Disbandment of Local Symphony Society, Series of Eight Concerts by Minneapolis Orchestra Will Be Sponsored by St. Paul Institute — People's Orchestral Association to Conduct Far-Reaching Campaign of Music for the Masses

ST. PAUL, MINN., Oct. 10.—The St. Paul Institute, the People's Orchestral Association of St. Paul, L. N. Scott and the Schubert Club control the musical situation in this city from the managerial standpoint, so far as may be judged by the shadows of coming events. Orchestral music, opera and artist's recitals are in the hands of these agents and promise a season rich in achievement.

Preparations for a season of orchestral music occupy a position well to the fore in the preliminary manoeuvres of the musical campaign. Two orchestral movements are on foot. One gives conspicuous position to the St. Paul Institute, the other to the St. Paul People's Orchestral Association.

The idea of this institute as voiced by its President, Charles W. Ames, is to occupy and develop, so far as it is able, those fields of education and culture not taken care of by other agencies. Symphonic music has become essential to the complete satisfaction of St. Paul music lovers. The Institute has assumed leadership in this field and will present the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, in a series of eight concerts in the St. Paul auditorium. The higher forms of music are thus offered for the support of St. Paul through the agency of a local institution.

C. O. Kalman is chairman of the Institute committee having charge of the symphony movement. Edmund A. Stein will serve in a managerial capacity, with headquarters at Dyer Bros.' music store. The dates, with soloists, are: November 5, Mildred Potter, contralto; November 19, Ferruccio Busoni, pianist; December 3, Helen Stanley, soprano; December 31, Julia Claussen, contralto; January 14, Alice Verlet, soprano; January 28, John McCormack, tenor; March 11, Rudolph Ganz, pianist; March 25, Richard Czerwonkev, violinist.

People's Orchestral Association

The People's Orchestral Association was formed for the purpose of furnishing popular concerts. It is proposed as far as possible to have only St. Paul men in its personnel, from the conductor down. The association has been incorporated under the laws of the State of Minnesota, and every season ticket holder is automatically a member. It is proposed to give sixteen concerts Sunday afternoons at the Auditorium, at prices ranging from ten to fifty cents. There will be fifty-five men in the orchestra as now planned, and this number is to be increased as the success of the concerts from a financial standpoint is assured. There will be no guaranty funds and there will be no donations of funds to the orchestra. The sole revenue will be from ticket subscription and door sales.

The programs will consist of good, light, classic and popular numbers and the best of new music. At every fourth concert a request program will be played. There will be fourteen concerts at which there will be two soloists each, one instrumental and one vocal. There will be two concerts in which a singing society probably will have a part.

It is also proposed to give a series of concerts in various sections of the city where there is auditorium room and young people's concerts in the auditoriums of the various high schools throughout the city.

Business and musical interests and the musical union have joined in endorsing the movement. The following are the officers and directors: President, Ambrose Guiterman; first vice-president, Louis Betz; second vice-president, H. A. Blodgett; secretary, Lawrence C. Hodg-



Interior of St. Paul Auditorium. Inset, Charles W. Ames, President of St. Paul Institute

son; treasurer, Henry Von der Weyer; directors, B. L. Goodkind, C. C. Gray, B. B. Downs, Fred Miller, C. G. Roth, Louis Nash, Hiram D. Frankel and H. B. R. Briggs.

A Gilbert and Sullivan Season

Manager L. N. Scott will present at the Metropolitan Opera House in November the Gilbert and Sullivan Opera Company in repertoire. The revival of the operas which so appealed to an earlier generation is claiming widespread interest. Mr. Scott's theater has repeatedly been the scene of important opera productions, including those of the Metropolitan company of New York and the Savage English Opera Company. From the bookings already made and those in anticipation, it appears that Mr. Scott this season will occupy the field of operatic production without rivalry.

The Gilbert and Sullivan repertoire for St. Paul and Minneapolis, a week in each city, includes "Trial by Jury," "Iolanthe," "Pinafore," "The Pirates of Penzance" and "The Mikado."

Schubert Club's Thirty-third Season

The Schubert Club enters upon its thirty-third season closely identified with the growth of the city in as many years. It has developed from a handful of women who originally "met around from house to house with crochet work and the latest gossip" to an army of 1,200, making the club the largest of the State of Minnesota, the second largest, according to reports, in the National Federation of Musical Clubs.

The central feature of the club is the series of fortnightly concerts. The following splendid artists have been engaged: Emilio de Gogorza, Julia Culp, Katharine Goodson, the Barrère Ensemble and Constance Purdy. The scope of the formal programs is indicated by the following prospectus:

October 15, reception at the Town and Country Club; October 22, recital, Emilio de Gogorza, baritone; November 4, members' program; November 18, organ recital at People's Church; December 1, recital, Julia Culp; December 16, melodrama, "The Pied Piper of Hamelin," Browning, music by Arthur Bergh; December 30, St. Paul composers' program; January 13, lecture recital on "Russian Music," Constance Purdy; January 27, program by Duluth Matinée Musicale; February 10, program by student members; February 25, recital, Katharine Goodson; March 10, chamber music; March 24, St. Paul public school program; April 6, recital of chamber music, Barrère Ensemble; April 7, annual meeting.

The active section of the club will study the conditions of "Music in America," dwelling upon the country's music conservatories, settlement schools, industries, opera companies, composers, interpretative artists, musical papers, managerial agencies, etc. The student section will continue its chronological study of music history, its subject for the year being "The Russian School."

An appropriation has been voted for the extension of the Music School which in its fourth year has outgrown the limits of Neighborhood House, Musical programs will be given extensively in the factories and wholesale houses during the noon hour, in hospitals, and in

correctional institutions of the city and State.

The officers of the club are: President, Mrs. Warren S. Briggs; vice-president, Mrs. C. E. Furness; treasurer, Cornelia Lusk; recording secretary, Gertrude Hall; assistant recording secretary, Louise Dongan; corresponding secretary, Mrs. Ward Beebe; assistant corresponding secretary, Mrs. S. D. Flagg; librarian, Mrs. F. E. Olds; as-



No. 1—J. McClure Bellows, Music Critic of St. Paul "Pioneer Press" and "Dispatch." No. 2—Mrs. Warren S. Briggs, President of the Schubert Club. No. 3—Edmund A. Stein, Manager St. Paul Series of Minneapolis Orchestra Concerts. No. 4—George H. Fairclough, Dean Minnesota Chapter of American Guild of Organists

stant librarian, Elsie Shawe; guest secretary, Mrs. A. O. Eliason; federation secretary, Mrs. D. S. Elliott.

Music Critics

An influence to be reckoned with in the development of home talent and the

Activities Befitting the Largest Music Club in Minnesota Will Mark Thirty-Third Season of Schubert Club — Elaborate Year's Program for Members and Visiting Artists—Manager L. N. Scott Announces a Season of Gilbert and Sullivan Opera.

consummation of managerial plans is that of J. McClure Bellows, Music Editor and critic of the St. Paul *Pioneer Press* and St. Paul *Dispatch*. Mr. Bellows's attitude is one of helpfulness to sincere endeavor, and his criticisms are constructive in aim. Rollin M. Pease will represent the St. Paul *Daily News* in the capacity of music critic, and Theresa Muench, the *Volkszeitung*.

The St. Paul Auditorium enters conspicuously into the consideration of musical affairs on a large scale. It is easily adapted to audiences large and very large, and has an exceptionally spacious stage. Its amphitheater-like seating accommodations make possible many and widely diverging prices. The building has a place in line with that of the Minnesota State Capitol and the Cathedral as a "show" feature of the city. It was in this building that Mme. Schumann-Heink sang to an audience numbering close upon 10,000, and it is this building which for eight years was the home of the St. Paul Symphony Orchestra. The orchestra, with Jessica De Wolf, the St. Paul soprano, gave the first concert within its walls. It is here that St. Paul will assemble to hear the Minneapolis Symphony Orchestra in a series of eight concerts the coming winter, and it is here also that the People's Orchestra will carry out its worthy ambitions. A municipal building, it thus fulfills its natural function.

The accompanying picture gives a fore-shortened view of the large stage, the parquet, a portion of the first balcony, a tiny corner of the second balcony, a broadside glance of the boxes which surround the enclosure, and also of the box balcony surmounting them.

Organists' Guild

The Minnesota Chapter of the American Guild of Organists was organized in St. Paul in 1909 by the present dean, George H. Fairclough, at the invitation of the head office in New York. Practically all the organists in the "Twin Cities," Duluth and smaller cities of the State are members, making an enrollment of about forty, and the chapter is in a flourishing condition.

Meetings are held once a month alternately in St. Paul and Minneapolis, at which papers are read and discussed on subjects relating to the organist's work, recitals given and guild services held at different churches. In addition the social feature is emphasized.

The program for the coming year will be along the usual lines, but, in addition an effort will be made to bring an organist of international reputation to the "Twin Cities" for a recital.

The officers of the chapter are: Dean, George H. Fairclough, A. A. G. O.; sub-dean, Hamlin Hunt; A. A. G. O.; secretary, Harold Tower; treasurer, Stanley Avery; registrar, James Lang; librarian, Edwena Wainman; auditors, Mrs. H. W. Crandall and Edmund S. Ender; executive committee, Mrs. J. C. Landry, Jean Adie, A. A. G. O.; Mrs. S. N. Reep, Royce Mintener, Mrs. Frank Du Fresne, G. A. Thornton, Mrs. J. L. Lang, Carl Yunghald and Isabel Pier-son.

Mr. Fairclough's position as organist and director of St. John's Choir is an important one. Cantatas complete and oratorios in part will be given at the monthly musical services by the choir of thirty-five boys and fifteen men. The program for October will be the 106th since the inauguration of the plan.

F. L. C. BRIGGS.

Gustave Charpentier, composer of "Louise" and "Julien," was asked by a Paris reporter if in his opinion his German and Austrian associates in the Institute of France ought to be expelled. "Yes," he replied, "because none of them has protested against the crimes of the armies of their countries."

CHORUSES ALONE ACTIVE IN TORONTO

Uncertainty Marks Canadian Music Situation as Result of War—
Toronto Orchestra Temporarily Silenced—Festival Abandoned—
Patriotism Governs Make-Up of Programs for Mendelssohn
Choir and Other Choral Societies

TORONTO, CAN., Oct. 10.—The musical situation in Canada at the present writing is in such a nebulous state that one is at a loss to make predictions or to state anybody's program in terms of certainty. One fact alone will illustrate what is meant. The Mendelssohn Choir, the noted organization of which Dr. A. S. Vogt is director, is rehearsing energetically and no doubt will give a group of concerts in mid-Winter fully equal to those of previous years. But at the present moment it is uncertain how many concerts will be given, who the soloists will be, what orchestra may be used, and, consequently, what choral works it will be found expedient to offer.

The reasons for this state of things are not far to seek. Canadian sentiment at this time is as upset as Canadian business, perhaps a great deal more so, for the European war embraces the people of the Dominion in a fashion all too real. Musical committees and directors generally are not quite sure how the public would look upon the announcement of a musical festival which, conceivably, might strike the public fancy as irrelevant and extravagant in a season of national anxiety. Unquestionably, if the allies were to win a decisive victory and follow it with heavy punishment dealt out to German arms, the optimistic reaction in Canada would warrant almost any entertainment venture and crown it with financial success.

Another interesting and very important problem which affects the Mendelssohn Choir particularly is in regard to the engagement of assisting artists who might be subjects of those countries now at war with Great Britain and the rest of the Empire. What attitude the Government of Canada might take towards a German citizen coming to Toronto under contract with a Canadian musical body is hard to gauge. The public also must be considered. This is far from a mere theoretical enigma, for upon its solution the schedule of the Mendelssohn Choir's concert somewhat depends.

Orchestra Season Unlikely

The Toronto Symphony Orchestra, which has been a source of local pride for a number of years and has advanced in a really remarkable way under Frank Welsman's conductorship, will probably be "out of the running" for this season. Unfortunate as such a prospect seems, the likelihood of overcoming the difficulties in the way of continuing the orchestra is at present remote. Nor is the reason much different from that which often afflicts non-money-making institutions of its kind. Torontonians who met about half the deficit annually

has modified his contribution, making it necessary to raise many additional thousands of dollars if the orchestra were to continue. Moreover, there is no organization of representative citizens standing behind the orchestra to vouch for its permanence, such as is true of orchestras in many American cities. Matters do not look favorable just now, but it may be that sufficient financial aid will be forthcoming to carry out the season's concerts at least in part. That the orchestra should disband permanently at this stage of its development would be regarded as a grave misfortune.

The big musical festival which Lawrence Solman had arranged some months ago to take place in the Arena, of which he is the manager, has been cancelled, and nearly thirty contracts with noted artists will, therefore, not be fulfilled.

Such institutions as Massey Music Hall are reducing the number of their independent recitals and concerts until such time as the fortunes of the war have bolstered up public confidence. The choral societies are practising with great energy, however. In the case of the Mendelssohn Choir there was, of course, great disappointment that the trip to Great Britain, France and Germany, projected for 1915, was doomed by hostilities, after months of the most painstaking rehearsal on works of exacting character. The misfortune was accepted with good grace, and some of the repertoire designed for continental ears will find a hearty welcome in the restricted domestic circle. Elgar's "King Olaf" is one work of decided interest, and the same composer's "Caractacus" will crown a sheaf of other patriotically English numbers to be used this year. There are also some numbers of the Russian schools and, of course, one or two representative of Bach.

Patriotic Numbers Featured

The National Chorus, Dr. Albert Ham, director, will give a concert on January 19, and patriotic numbers will form a substantial part of the programs. Elgar's "Death On the Hills" and the same composer's Epilogue from "The Banner of St. George," and "Love's Tempest" illustrate the affinity between the National Chorus and British composers, as seen for many years back. By a stroke of good fortune, Maggie Teyte has been engaged as soloist. No orchestra will be used for the reason that Dr. Ham's preference is strong for unaccompanied singing, the field in which his chorus has had special success.

The plans of the Schubert Choir, of which H. M. Fletcher has been for years the able director, are not entirely fixed. The concert date—a single one this year is February 24. One outstanding number, with which the Schubert members

are already familiar, will be Stanford's Military Cantata, a spectacular patriotic work calling for double choir, pipe organ, orchestra and four trumpeters, the latter introducing some thrilling effects. There will also be given the "Land of Hope and Glory" excerpt from Elgar's "Pomp and Circumstance," Rachmaninoff's "Beatitudes" and many *à capella* pieces. It is not certain yet what orchestra will assist the choir.

The People's Choral Union, also under Mr. Fletcher's guidance, will give a concert the latter part of the Winter.

Alike for oratorio and opera, the plans for the season are indefinite.

ROBSON BLACK.

The Waldemar-Meyer Quartet of Berlin has been invited to play Edgar Stillman-Kelley's Quartet, introduced at the last Altenburg Festival, at thirty concerts in this country.

The High School for Orchestra Players and Conductors at Bückeburg, Germany, will not be re-opened until the war is over.

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Press Comments

"I know that My Redeemer Liveth" was sung with depth of feeling and beauty of tone.—Philip Hale reviewing Handel and Haydn Society production of "Messiah."

"The title role was admirably sung by Jessica De Wolf."—N. Y. Times' review of Liszt's "St. Elizabeth" performance.

"Jessica De Wolf sang the Liszt songs with endearing effect."—J. McClure Bellows in St. Paul Pioneer Press.

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MANY NOVELTIES ON CINCINNATI ORCHESTRA'S LIST

Dr. Kunwald and His Men Catering to a Public That Exhibits an Ever-growing Demand for Symphonic Music—More Concerts Scheduled for This Year Than Ever Before—Co-operation of Symphony Association and School Authorities Bearing Fruit—May Festival Choruses to Give Two Concerts—Conservatory Will Play Large Part in Activities of the Season

CINCINNATI, Oct. 10.—Indications at this time are for a lively season of music for 1914-15, where early prophecies were to the effect that the European conflict would snuff out many of the cherished hopes of music lovers, not only here but elsewhere. Fortunately Americans have come to accept John C. Freund's view that this country is self-sufficient. It was fortunate that Mr. Freund began to wake up his countrymen just at the moment he did. The picking of the fruit which grew from his patriotic cultivation is now made possible when that fruit is more needed than ever before.

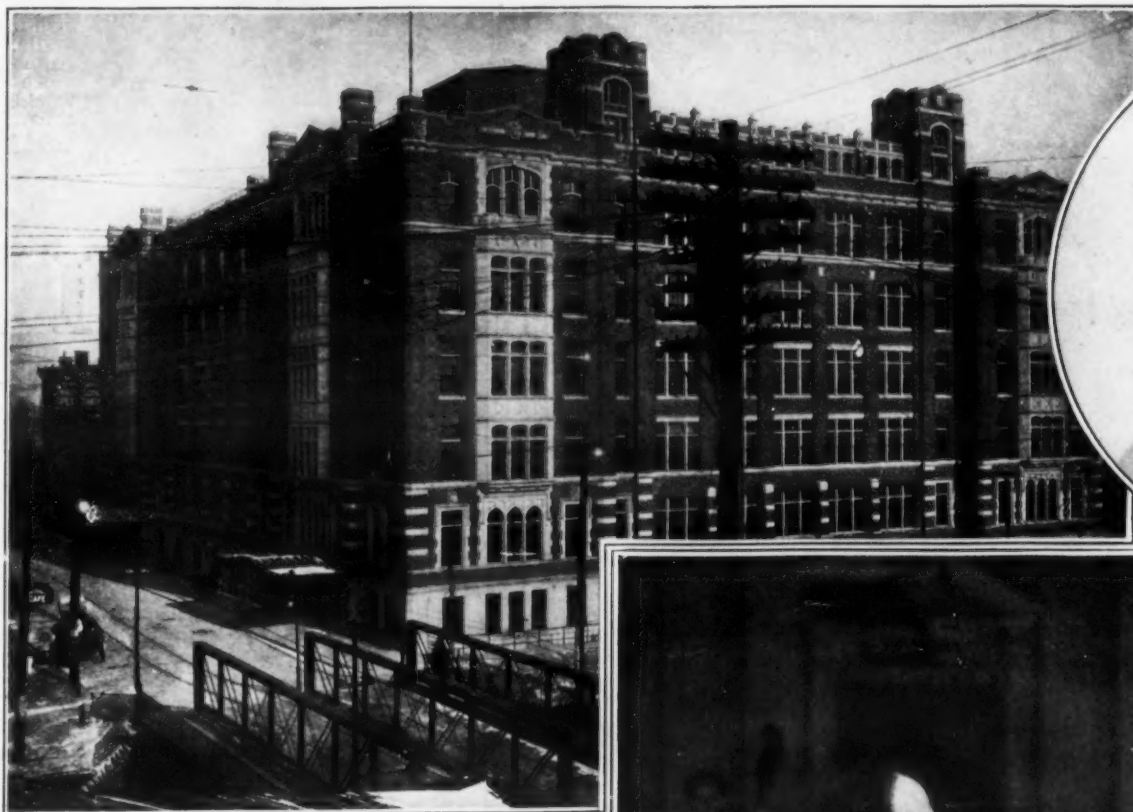
Cincinnati's musical activities, as usual, will have the symphony concerts as their center. Other things will radiate thence. Speaking with all due regard for conservatism, the prospect for 1914-15 season looks glowing from this distance. There is a live impatience everywhere for the season to open. The new interest in music in the territory of which Cincinnati is the natural musical center is shown in the crowded facilities of such prime and historic institutions as the Cincinnati Conservatory, the College of Music, the Ohio Conservatory of Music and also the Metropolitan schools, and others of smaller capacity. The influence of student enthusiasm upon the general attitude of the community is expected to be large.

To the assurance that Dr. Kunwald will return to conduct the Cincinnati Orchestra is due much of the early interest and curiosity in the approaching season. It is an ill wind that does not blow some good. The defect in Dr. Kunwald's eyesight is supposed to have been the reason why the Austrian government did not pack him off to the front. Be that as it may, before these lines meet the eye, Dr. Kunwald will undoubtedly have returned to this country. He has already made some very interesting announcements for the season.

Americans Among Soloists

There will be thirty-two concerts in the coming series, an increase over the number hitherto given. The list of soloists is thoroughly representative and includes Emil Heermann, concertmeister; Efrem Zimbalist, Fritz Kreisler, Arrigo Serato, Francis Macmillan, Mme. Rapold, Dr. Fery Lulek, Edmund Burke, Elena Gerhardt, Florence Hinkle, Eleanor Spencer, Carl Friedberg, Ossip Gabrilowitsch and Ruth Deyo. The number of Americans in the list is sufficient to satisfy national pride.

The increase in the number of concerts testifies to an appreciable increase in the demand for symphonic music. Speaking of the task of upbuilding musical culture in a community, Superintendent Condon in a recent annual report told what the symphony concerts were doing in this direction among the



Emery Auditorium, Cincinnati, where the Symphony Concerts and Principal Recitals are held. In circle, Edwin W. Glover, Conductor Orpheus Club, Pageant Choral Society and Christ Church Choir. Below, Dr. Ernst Kunwald, Conductor of the Cincinnati Symphony Orchestra and May Festival.



younger people. He attributed most of the interest among young people of school age to the co-operation between the symphony association and the school authorities, whereby pupils are granted special concessions in the way of tickets. By this method, the youth of the city is forming tastes which will come to the surface in future years, and on which the future years of the orchestra may safely depend.

Dr. Kunwald has arranged extremely interesting programs for the coming season. We are to hear a greater number of works hitherto unfamiliar to Cincinnati, than ever before. And this in spite of the fact that the war has obstructed the importation of new scores. The thirst for unfamiliar works in Cincinnati is very keen.

Among the works, mostly new to Cincinnati, that are listed for 1914-15 are: Bach's "Brandenburg" Concerto, Bruckner's Symphony No. 5, Dohányi's Suite for Orchestra, Grieg's Romanze with Variations, Op. 51; Handel's Concerto Grosso, No. 10, in D Minor, for strings and piano; Haydn's Symphony No. 7, C Major, a new work by Edgar Stillmann-Kelley; Mahler's Symphony No. 5, Mozart's Symphony No. 38 in D Major, Reger's Serenade for Orchestra, Svendsen's Zorahayda Legend, for orchestra and violin solo, and Wagner's "Columbus" Overture.

The May Festival Chorus

The May Festival chorus has begun preparations for the 1916 series of concerts. Alfred Hartzell, as usual, is taking the chorus through its preliminary canters, and will lead it well along toward the finish, before Dr. Kunwald takes hold.

An interesting pair of concerts in which the festival choruses, adult and children's, will participate, will take place in February next, when the National Association of School Superintendents meets in Cincinnati. It is desired that these guests of the city shall have an object lesson, first, in the efficacy of music as taught in the schools

and then as applied in public concerts, and, second, in the development of this work later in adult choruses. The two concerts, in point of quality, will practically reach May Festival standards.

A children's chorus of 400 or 500 voices will give the first performance in America of the cantata, "A Festal Day," written by Edward Keurvels, conductor of the Antwerp Symphony Orchestra. The translation of the text and the work of adaptation are being done by Herman Thuman. "A Festal Day" is an expression of Belgian love of country, and is to be given purely as a musical work of high quality.

The adult chorus, for this occasion, will sing liberal extracts from the Brahms Requiem and also the Bach B Minor Mass. Alfred Hartzell will conduct both concerts.

Herman Thuman has arranged for a recital by David Bispham, October 27, and one by Mme. Schumann-Heink about November 8. Mme. Pavlova will appear under Mr. Thuman's direction later.

Conservatory Concerts

Miss Baur, of the Cincinnati Conservatory, feels much satisfaction over the enrollment at this venerable institution. The Conservatory's symphony orchestra this season, under the direction of Chev. Tirindelli, will give twenty concerts, and will present several heavy works, including Tschaikowsky's Fifth Symphony. There has been little change in the composition of the conservatory orchestra this year, most of the students of last year having returned. Theodore Bohlman and Bernard Sturm will give a concert of chamber music October 22.

The program will include a composition by Erich Korngold, the young Austrian composer.

The Conservatory has arranged a large number of student concerts for the season. Edgar Stillmann-Kelley is soon to resume his lectures on symphony construction and on the compositions of the masters. Dr. Fery Lulek in the voice department, Marcian Talberg, of the piano department, and other noted teachers, have resumed their classes.

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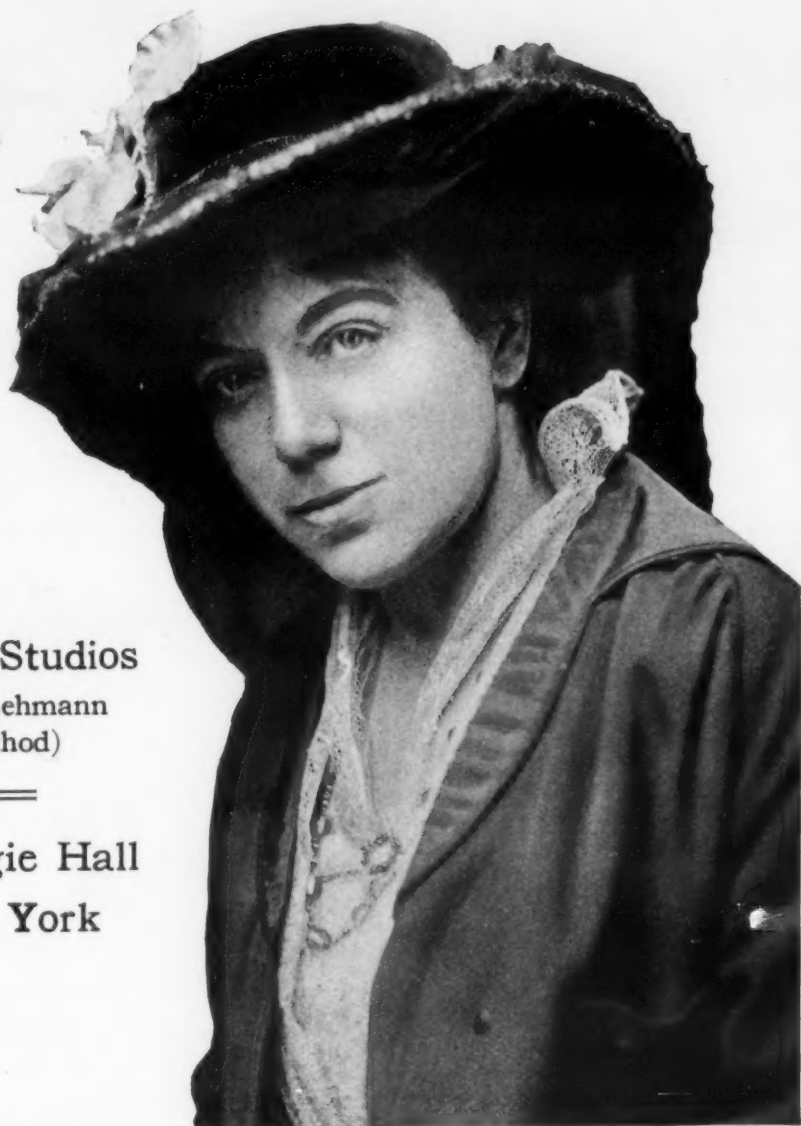
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—Photo by Mishkin.

What the SINGERS' CLUB of Cleveland, Ohio, Says of JOHN BARNES WELLS

Tenor

After all, we like the old friends best. That they become old friends is because they are the best, and consequently we want them again and again. At least, so it seems with John Barnes Wells, who is to be the soloist at the last concert of the season, on April 29th, 1915. A good index of his popularity is the fact that many of his engagements are return engagements.

In fact, we of the Singers' Club think of him as "one of the boys," so thoroughly has he made himself one of us by the splendid way in which he has entered our programs in years past.

The best way to describe John Barnes Wells is to say that he is a human tenor. The great majority of tenors belong to a sort of ethereal species that is far above the usual musician. They must be handled with gloves and carefully kept away from draughts. Wells is not that kind of a tenor. He does not sing for the exploitation of a beautiful voice, but rather, he uses his wonderful voice to fill the songs he sings with a wealth of beauty and feeling.



The above is not a Press Notice; it was a spontaneous tribute after five appearances with the Singers' Club

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PITTSBURGH BEGINS NEW ORCHESTRAL REGIME

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Pittsburgh, Pa., October 10.

WHILE most Pittsburghers agree with General Sherman as to what he said about war, the European conflict is not going to have any effect on the musical season here in the world's greatest industrial center. All indications point to the coming season as the best in Pittsburgh's history.

Something out of the ordinary is to be attempted in the shape of orchestral concerts. The Pittsburgh Festival Orchestra has been reorganized and increased in numbers from thirty to forty men and will present a series of popular priced concerts beginning October 30 at Carnegie Music Hall, with no seat to cost more than fifty cents. The concerts will be given under the direction of Arthur Reginald Little, the head of the Little Conservatory of Music, Beaver, Pa., and under the management of Frank W. Rudy. Conductor Little is a concert pianist and his musicianship has long been recognized in this section of Pennsylvania. A quartet of prominent Pittsburgh soloists will appear at the opening performance. These include Vera Kaighn, soprano; Alma Barker Sulzner, contralto; William A. Rhodes, Jr., tenor, and Doyle Buher, bass. Other concert dates beyond November 13 will be announced later.

May Beegle's Activities

May Beegle, Pittsburgh's concert manager, will again have a most interesting season of star attractions. On October 27 Mme. Olive Fremstad and Pasquale Amato will give the first program in the second season of Charles A. Ellis Concerts in Carnegie Music Hall. The other attractions in the Ellis series include Julia Culp and Harold Bauer on November 24; Fritz Kreisler and Elizabeth van Endert, soprano, on January 12, and the Boston Symphony Orchestra, with Dr. Karl Muck, conductor, on January 27.

A number of single concerts outside the Ellis series will also be under Miss Beegle's management, including Busoni on January 22; Edmund Burke, on November 30; the New York Symphony Orchestra, Walter Damrosch, conductor, for two concerts, on February 22, with Maggie Teyte, soloist, and on February 23, with Josef Hofmann, soloist. Pavlowa, and her Russian dancers, and Paderevski will also be early Winter attractions.

Prior to her entering the managerial business for herself, Miss Beegle was secretary for the Pittsburgh Orchestra during Emil Paur's régime. Miss Beegle is located at 1312 Farmers Bank Building.

A delightfully arranged recital series is announced by Roman H. Heyn under the management of Mrs. Edith Taylor Thomson, of this city. The opening concert will be given on October 20 at Carnegie Music Hall, formally opening the season here with the appearance of Galski and Scotti in joint recital. Then follow John McCormack, November 17; Alma Gluck and Efreim Zimbalist, January 8; Mme. Ernestine Schumann-Heink, January 29.

One Less Concert

Pittsburgh's oldest musical organization, the Mozart Club, will give but three concerts this year instead of four as has been the custom, for the reason that the season is to be well supplied with talent. It is also desired to present the best soloists available and these are now under consideration. It is likely that "Cinderella," by Hoffman, will be the vehicle which will be used for the opening concert, November 27, at Carnegie Music Hall, followed by the "The Messiah," December 29, and the third concert date to be decided later.

The Pittsburgh Male Chorus, James Stephen Martin, conductor, will give two concerts, December 3 and April 23. At the former "The Hymn of Pittsburgh" by Richard Real, the words of which

May 7, program to be announced later.

To Compete at Exposition

The Mendelssohn Choir will give two concerts in Carnegie Music Hall. The

The dates for the concerts are December 18 and April 29, with the assisting soloists yet to be selected. The new officers of the club are Frank P. Meyer, president; Frank A. Demms, vice-president; James W. McKelvie, secretary-treasurer; Oscar S. Swope, librarian.

Foster Resident Talent

More than usual interest is being manifested in the concerts of the Tuesday Musical Club which will give a series of afternoon recitals at the Soldiers Memorial Hall. Much Pittsburgh talent as well as artists from abroad will be presented. The opening concert date has been fixed for October 27 with Mrs. Paul Kefer, soprano; Paul Kefer, 'cellist, and Adele Reahard, accompanist, as the soloists. At the concert of November 11 Mrs. Gertrude Schumann Thomas, Mrs. Romaine Smith Russell, Mrs. F. H. Steele, and others, will participate. Dan Beddoe, tenor, will be the assisting artist at the concert of November 25, and with him will appear Rose Leader, E. Lucille Miller, Mrs. J. Vick O'Brien, Katherine McGonnell, Adele Margaret Floing, Mrs. H. M. Feely and the Club Choral, of which James Stephen Martin is the conductor. After January 1 there will be concerts every week or two. Elizabeth M. Davison is the president of the club and she is also chairman of the program committee. Elizabeth M. Baglin is the chairman of the altruistic committee. This organization has a membership of 789.

In addition to the organizations already enumerated, concerts will be given by such able societies as the Ringwalt Choral Union, a musical society long tried and tested and one by which Pittsburgh talent is given abundant opportunity to display its ability together with out of town artists, the various Männerchors, choir organizations and numerous choral organizations in Pittsburgh's suburbs. In addition to these, many church choirs will give series of splendid programs.

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Active Promulgators of Pittsburgh's Advancement in Music. No. 1—Carnegie Music Hall. No. 2—W. E. Porter, Secretary and Business Manager, Pittsburgh Male Chorus. No. 3—May Beegle, Concert Manager. No. 4—Ernest Lunt, Conductor, Mendelssohn Choir of Pittsburgh (Photographed at Brockville, Ont.)

has been set to music, will be sung and the winner of the prize setting announced. Rehearsals are now going forward. The winner will receive \$100. The manuscript becomes the property of the chorus. Charles Heinroth was one of the judges. W. E. Porter is the manager of the choir.

The recital season of the Art Society will be unusually interesting. The calendar follows:

October 23, Carl Friedberg.
November 20, Helen Stanley and Theodore Harrison.
December 11, the Kneisel String Quartet.
January 15, the Arthur Whiting vocal quartet.
February 19, Elena Gerhardt.
March 19, Rudolph Ganz.
April 16, Sophie Braslau and Lambert Murphy.

first will be on December 9 with May Mukle, the English 'cellist, as the assisting soloist. The date of the second concert will be in April, but the details remain to be arranged. Ernest Lunt, the conductor, in addition to his duties with his organization, is also director of the Oil City Oratorio Society and of the choir of Christ Methodist Episcopal Church. He has an offer under consideration to take charge of a large male chorus at Youngstown, O. Plans are under consideration to take a large choir to San Francisco next year to compete in the World's Fair competition.

The twenty-second season of the Apollo Club promises to be fully as interesting as any of its predecessors and Rinehart Mayer will conduct as usual.

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Johan von Bommel, baritone, engaged at the Royal Opera, The Hague.
Berta Goldenson, Stockholm, well-known Swedish Lieder Singer.
Beryl Freeman, soprano, Beecham Opera Co., London. Specialized in role of "Mell-sande."
August Kies, Wagnerian baritone, Royal Opera Covent Garden, London, Dresden and Anglo-American season, Paris.
Kamma Larsen, Danish Lieder Singer, Copenhagen.
Martha Samson, Swedish Lieder Singer to her own harp accompaniment.
Andree Hesse, soprano, Stockholm Opera.
Gladys Grant, Edinburgh.
Ailsa Inglis, Glasgow.
Marjorie Ogilvie, Edinburgh.
Enid Grubb, London.
Jane Williams, Welsh contralto.
Geo. Addink, tenor, The Hague.
W. von Goch, baritone, The Hague.
Bessie MacKissac, Belfast.
Charles H. Stern, Paris.
May Thrift, Melbourne, Australia.
Edith Curran, Dublin.

Mme. de Friburgo, Buenos Ayres.
Mme. Charles Koenig, Paris.
Maurice Plumon, Paris.
Andreas Spau, tenor, Amsterdam.
Anetta Hagenstrom, Buda-Pesth.
Mme. Spektorska, Moscow.
Mme. Sylva Prado, Rio Janeiro.
Mrs. Harlette Orendorff, Chicago, soprano.
Mary Taylor, Denver.
Violetta Good, Chicago.
Francis Hubbard, Boston.
Jane Gould, New York.
Eleanor Beach, Princeton.
Helen Campbell, Denver.
Pearl Curry, Texas.
Wentworth Hagerman, baritone, Paris, Sec. American Art Association.
Grace Johnson, Denver.
Julian Worthington, bass, Chicago.
Jeanette Peltier, San Francisco.
Lucy Russell, New York.
Ernestine Riesenbergh, New York.
Nancy Russell, New York.
Dr. and Mrs. F. Brown, Chicago.
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Bridgeport Telegram—"He pleased even the most critical."

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Press Comment: New York Artists Delight Raleigh People

The program rendered by the New York Artists Concert Company in St. Mary's Auditorium last night was a delightful occasion. It was the best concert Raleigh people have had the privilege of hearing this season, and it is doubtful if any has been so well received.—*Raleigh (N.C.) News and Observer*, January 30, 1914.



—Photo by Mishkin.

LAURA COMBS
Soprano

Her voice is one of rare beauty and she shows herself entitled to a cordial welcome.—*New York Tribune*.



—Photo by Mishkin.

FLORA HARDIE
Contralto

Captivated her audience and revealed a voice of unusual beauty, under perfect control.—*Boston Journal*.



FRANK ORMSBY
Tenor

His voice is a tenor of good volume, clear, pure and resonant throughout—a voice to be heard with pleasure and confidence.—*Chicago Tribune*.



—Photo by Mishkin.

FREDERIC MARTIN
Basso

A basso who sings in most excellent and musicianly fashion.—*Minneapolis Tribune*.



—Photo by Mishkin.

EDITH EVANS
Accompanist

In her solo and accompaniment work Miss Evans showed real qualities of heart and mind. Her delicacy of touch and mastery of the technical parts proved her a true musician.—*Parkersburg Dispatch-News*.

ETHEL STREET, MANAGER
180 CLAREMONT AVENUE, NEW YORK

Productivity of Local Ventures Spurs Providence

Resident Enterprises Place Rhode Island City in Secure Musical Position, Aside from Its Worthy Visiting Attractions—Strong Steinert and Boston Symphony Programs—New Works by Jordan Chorus and Fairman Orchestra—New Hall for Concerts

PROVIDENCE, R. I., October 10.—Now that the concerts by the Boston Symphony Orchestra are assured, the outlook for a brilliant musical season in Providence is most promising.

The first musical event of the season will take place in Infantry Hall on October 19 in a concert by the Mendelssohn Glee Club of New York, this being a part of the one hundred and fiftieth anniversary of Brown University.

W. H. Brennan, business manager of the Boston Symphony Orchestra, announces that six concerts will be given here again this season in Infantry Hall on Tuesday evenings, of which the first concert will take place October 20. The remaining dates are November 17, December 29, February 2, March 2, and April 23. Dr. Karl Muck will again conduct. The soloists will be Mme. Schumann-Heink, Florence Hinkle, Pasquale Amato, Harold Bauer, and Anton Witek.

Albert M. Steinert, of the M. Steinert & Sons Co., who gave two elaborate courses of concerts last year, announces a series of four concerts to be given in Infantry Hall. The dates are: November 10, John McCormack, Donald McBeath, violinist, and Edwin Schneider, accompanist; December 8, Alice Nielsen, Rudolph Ganz, William Reddick, accompanist; December 31, Mme. Evelyn Scotney, Mme. Jeska Swartz, Umberto Sorrentino, Howard White; January 26, Mme. Julia Culp and Albert Spalding, Coenraad V. Bos and André Benoist, accompanists. This concert series will also be given under the management of Mr. Steinert in Worcester, Mass., and Portland, Me.

Dr. Jules Jordan, conductor of the Arion Club, who recently completed a grand opera entitled "Nisida," announces a performance of Haydn's



Men Who Foster Providence Artistic Growth. No. 1—Roswell H. Fairman, Conductor, Symphony Orchestra. No. 2—Albert M. Steinert, Originator of Steinert Course. No. 3—Dr. Jules Jordan, Conductor, Arion Club (Photo copyright by Paine, Providence)

"Creation" for November 28. It is desired to have the concert known as the thanksgiving offering that America is delivered from the horrors of the war, and thus the date following Thanksgiving Day was decided upon. Negotiations are pending for eminent soloists. It is intended to follow with a performance of "The Children's Crusade" and to close the season with Wolf-Ferrari's "La Vita Nuova."

Pavlowa at Opera House

Colonel Felix Wendelschaffer, manager of the Providence Opera House, announces that Mme. Pavlowa with her ballet and orchestra will be the attraction at the Opera House for one night, November 9. It is also probable that the San Carlo Opera Company will play a return visit.

The Providence Symphony Orchestra, Roswell H. Fairman, conductor, began its fourth year this season with brighter prospects than ever before. The first concert will be given in Infantry Hall, January 20, the succeeding dates being February 24 and April 21. Several works new to Providence will be played, including the Berlioz "King Lear" Overture. Tchaikowsky's Symphony No. 5 and the Brahms Symphony in C Minor will also be given at one of the concerts, and negotiations are pending for capable American soloists. Mr. Fairman will also conduct Fairman's Concert Band, which has returned from a successful engagement at Woodside Park, Philadelphia.

The Strube Ensemble, an orchestra of professionals and amateur players of stringed instruments under the direction of Gustav Strube, one of the faculty of Peabody Conservatory in Baltimore, will give subscription concerts.

Recognition for Americans

Warren R. Fales, director of the American Band, who has been the means of placing the band upon a substantial footing for musical thoroughness, is negotiating for concerts in the West. Mr. Fales believes in the American musician and it is his aim to have his American Band a body of American players of the first rank.

The Music School, of which Mrs. Anne Gilbreth Gross is director, opened on September 24 with a large registration and an augmented corps of teachers. Chief among these are Gustav Strube,

who teaches composition and orchestration and also conducts a string orchestra for which he has written a beautiful suite during the Summer; Arthur W. Locke, for the past three years professor of music in the University of Wisconsin, associate teacher of piano and theory; John P. Marshall, of Boston University, and official organist of the Boston Symphony Orchestra, lecturer in a course called "The Appreciation of Music"; Helen Braine Wilson, of New York, who will give courses in ear training and elements of music; Mrs. Mary Ellis Bryant, head of the violin department; William Place, Jr., department of plectral instruments; Eleanor Brereton, a pupil of Alfred Holy, who will teach the harp. Two projects about to be undertaken by the school are the establishment of a woman's singing chorus of trained voices, conducted by Clement Lenom, of the Boston Symphony Orchestra, and a preparatory school for young children.

Harriot Eudora Barrows will again teach in her studios here and in Boston, and she will be heard in concert.

Albert T. Foster, director of the violin department at Wellesley College, will devote part of his time in teaching at his studio here and will also direct the Albert T. Foster Trio and play first violin with this organization. Stuart Ross will be the pianist and Leonard Smith the cellist. Its two concerts will probably be given in Frodel Hall.

New School of Music

Arthur Hyde, the English tenor, has leased the home of the late William Harkness Arnold and has opened a music school under the title of the Rhode Island School of Music and Dramatic Art. Mr. Hyde will be director of the school and Pauline Weintraub, a pupil of Raphael Joseffy, will be principal of the piano department. Voice, pianoforte, violin, cello, languages and dramatic art will be taught and Mr. Hyde will conduct vocal classes and operatic ensemble. Acts from the grand and light operas will be given by the advanced pupils under the supervision of Mr. Hyde.

Olive Emory Russell, soprano, a pupil of Weldon Hunt, of Boston, will again be the soprano soloist at the Warren Baptist Tabernacle in Boston and also soloist at the Temple Beth-El, this city. Miss Russell has several bookings for concerts and will give programs of

French, Italian and English songs. She will also teach at Miss Wheeler's School and the Lincoln School.

Loyal Phillips Shawe, baritone, who has been studying in Berlin with Franz Emerich, has opened his studio here. Mr. Shawe, who is baritone soloist at the Pawtucket Congregational Church, will probably give recitals in the larger New England cities.

With Resident Artists

Henri Faucher and his wife, Marie B. Faucher, will give a series of six sonata recitals. Mr. Faucher will again conduct the Faucher Orchestra School and late in the Winter will make a short tour of the Canadian cities appearing in violin recitals in Montreal, Toronto, and Quebec. His accompanist en tour will be Mrs. Faucher.

William Place, Jr., who founded the Place Mandolin Quartet, will again be under the direction of Marshall B. Martin. The personnel of the quartet consist of William Place, Jr., Clinton King, Milburn M. Chapman and Theodore T. Peck. This quartet is booked for several concerts. The Place Trio, made up of Mr. Place, Mr. Peck and Stuart Ross, will give three concerts.

Frederick Very, pianist, will teach this season in Boston on Wednesdays in addition to his classes in Providence. He has also resumed teaching in Putnam, Conn., on Thursdays.

Providence is to have a splendid new hall, the Elks Building, which is to be used for attractions of the highest order.

GILBERT F. HAYWARD.

Extension for Damrosch Orchestra

The Symphony Society of New York, Walter Damrosch, conductor, by way of extension of activities, has established a series of three subscription concerts each in Philadelphia, Baltimore and Washington and has engaged as soloists Riccardo Martin, Maggie Teyte, Efrem Zimbalist and Josef Hofmann.

The United States Marine Band gave two concerts at Rockford, Ill., in the Harlem Auditorium on Wednesday afternoon and evening, October 7.

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MILWAUKEE, WIS., Oct. 12.—Early fears that the European conflict would rob Milwaukee of much musical entertainment seem entirely dispelled by the announcement of bookings for the 1914-1915 season.

The most conspicuous effort of the season in Milwaukee will be the series of symphony concerts arranged by the Milwaukee Musical Society (Musikverein). The Chicago Symphony Orchestra will present two series of five concerts each in Milwaukee between October 26 and

The wisdom of the Musikverein's large undertaking is already being proven by the sale of season tickets. The society, at an expense of \$20,000, is providing for Milwaukee that which would cost from \$50,000 to \$75,000 if a resident symphony orchestra were endowed, to say nothing of the fact that a local organization could scarcely hope to furnish the class of symphonic music that the Chicago orchestra sets forth.

The dates of the Musikverein's concerts are: October 26, November 16, December 7, January 4, January 25, February 15, March 1, March 15, April 5 and April 19. The special dates when the local society will join with the Chicago Symphony Orchestra have not yet been selected.

Mrs. Shepard's Concerts

Mrs. Clara Bowen Shepard has arranged a series of artist recitals and concerts equal to her best previous efforts. All of the Shepard recitals will be given in the Pabst Theater. Mrs. Shepard announces the following engagements, besides several under negotiation:

October 25, Helen Ware and Harold Bauer.
November 29, Efrem Zimbalist.
December 13, Alma Gluck.
January 24, Josef Lhevinne.
February 14, Olga Samaroff-Stokowski.
February 28, Fionzaley Quartet.
March 14, Arthur Shattuck.

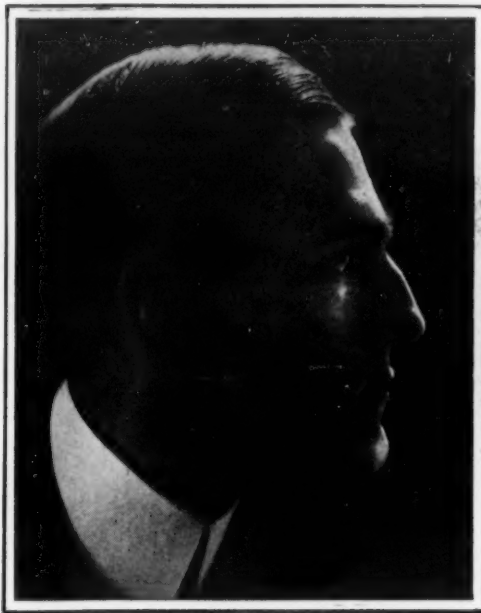
Mrs. Shepard is negotiating for appearances of Emmy Destinn, Dinh Gilly and the Kneisel Quartet.

The Mills-Hollaender managerial combination has arranged an extensive series of artist recitals, which will also be held at the Pabst Theater. The Mills-Hollaender dates are:

November 1, Alice Nielsen.
November 15, Herbert Witherspoon.
December 10, John McCormack.
January 12, Carl Flesch.
January 31, Rudolph Ganz.
February 18, Christine Miller.

The first important event of the season was the concert given by the United States Marine Band at the Auditorium on October 11. The organization was brought to Milwaukee through the efforts of Hans Koenig, a leading German citizen and patron of music.

The choral societies of Milwaukee, as usual, are planning big things. The English language is represented by the Arion Musical Club and the German by the A Capella Chorus. The Arions have not definitely decided upon their 1914-1915 program. A Capella has set the dates for its two major concerts. On Sunday evening, December 20, the chorus will present Handel's "The Messiah" in



Harrison Hollander



Volney Mills

Managers of the Mills-Hollaender Concert Course

German, and on April 25 the "Missa Solemnis" by Beethoven. The Bach Symphony Orchestra, Milwaukee, and two quarters of prominent soloists will assist. Both A Capella concerts will be given in the main hall of the Auditorium. William Boeppler is again handling the A Capella Society and negotiations are under way for another joint concert with the Chicago Singverein, a Boeppler organization which has joined with the Milwaukee society for several years in "home and home" concerts.

Amateur Grand Opera

Amateur grand opera will make its bow to Milwaukee audiences during the coming season by reason of the establishment of schools of grand opera by two of the leading Milwaukee conservatories, the Wisconsin Conservatory of Music and the Marquette University school of music. Marquette pupils will present "Il Trovatore" at the Pabst at the end of November. Louis LaValle is director. Herman Devries of Chicago is in charge of grand opera instruction at Wisconsin Conservatory.

The Handel Choir, a South Side organization of a year and a half's stand-

ing, has outgrown its native locality and this year will offer a series of concerts at the Auditorium.

The Lyric Glee Club, the leading men's choral society, will enlarge upon its 1913-1914 program and plans to bring several noted musicians to Milwaukee to assist the choir in its series of concerts.

Under the direction of Otto Meissner, recently appointed director of the school of music of Milwaukee Normal School, the Grand Avenue Choir is being organized to produce at least three big musical works during the coming season. The society will consist of two hundred active members and will have the use of Grand Avenue Congregational Church with its large pipe organ.

Music for Wisconsin Cities

Mrs. Clara Bowen Shepard, as usual, will devote considerable attention to managing concerts in the larger cities of Wisconsin, taking the musical notables appearing in Milwaukee under her direction to such centers of population as Madison, Racine, Kenosha, Green Bay, Marinette, LaCrosse and Janesville.

M. N. S.

BEETHOVEN AND THE WAR

Story of a French Offer to Buy Back Alsace and Lorraine

While the veteran Saint-Saëns is telling Paris, "It is now as impossible for any Frenchman to demand to hear Wagner's operas as it would be to applaud a marvelous singer who had injured one's mother," a former New Yorker, August Spanuth, prints in Berlin a quaint story of Beethoven and the war. W. B. Chase quotes it in the New York *Evening Sun*.

"It lately transpired," writes Mr. Spanuth, "that Beethoven's manuscript of the Ninth Symphony, now in the

Royal Library, was lacking the last two pages. By a coincidence these very sheets were found in the possession of the Paris Conservatoire.

"Two agents were sent from Berlin to negotiate an exchange, as they frankly told the Paris representatives, at any cost. The answer on the French side was that the matter might be arranged. The missing pages would be given back, the one for Alsace, the other for Lorraine."

When French papers announced the planting of the tricolor in both provinces Spanuth was ready. "Now, then," he cried, "If Bethmann-Hollweg has not got Beethoven's two pages in return how shall we ever dare listen to the Ninth Symphony again?"



Mrs. Clara Bowen Shepard, Prominent Milwaukee Impresario

April 19. The Musikverein will inject its own individuality into the series but twice, appearing once with the joint choruses of the Arions, Lyrics, Catholic Chorals, A Capellas and several lesser organizations in a big choral festival, and later alone in a production of the Berlioz "Damnation of Faust." The Pabst Theater will be used for all of the ten concerts, save perhaps only the joint festival, for which the main hall of the Auditorium, unsuitable for smaller concerts, will be utilized.

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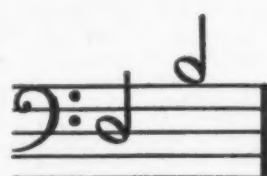
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London's Endorsement of Florence Macbeth, the Young American Coloratura Soprano

Instantaneous Triumph.

DAILY TELEGRAPH, 5th June, 1914.—First of the things she sang last night was the very exacting aria, "Ah! non credea mirarti," from Bellini's *Sonnambula*, and sung with such unaffected grace and, in the difficult roulades of the second part, with such evident ease of execution that once again her triumph was instantaneous. The audience demanded an encore, and the second part was sung again, even more beautifully than on the first occasion. Her other contribution to the programme was the equally exacting mad scene from Donizetti's "Lucia di Lammermoor," which she sang with sureness and brilliance.

Accuracy and Character in Style.

THE TIMES, 8th June, 1914.—Another feature was the reappearance of Miss Florence Macbeth. Her solos were operatic, coloratura arias of Bellini and Donizetti, such as not only need accuracy, but character in the style of singing as well to make them really acceptable. Miss Macbeth's pretty voice and easy method gained her much applause, recalls and encores.

MORNING POST, 5th June, 1914.—The reappearance of Miss Florence Macbeth drew a large and enthusiastic audience to Queen's Hall last night. Miss Macbeth's two offerings were Bellini's aria, "Ah! non credea mirarti" from *Sonnambula*, and the mad scene from Donizetti's "Lucia di Lammermoor." Her coloratura singing has assurance and her high notes are peculiarly bright and clear. There was much enthusiasm, the artist being recalled over and over again.

Triumph for Personality and Art.

DAILY EXPRESS, 5th June, 1914.—Miss Florence Macbeth's concert at Queen's Hall last night with the London Symphony Orchestra was a triumph for her personality as well as her art.

Amazing Power.

Soprano's Sparkling Voice

DAILY GRAPHIC, 5th June, 1914.—Miss Florence Macbeth, the brilliant young soprano, who made such a striking debut last year, sang at the Queen's Hall last night such well-known examples of music specially written for this type of voice as the air, "Ah! non credea mirarti," from *La Sonnambula*, and the mad scene from "Lucia." She was in excellent voice. The tone of her highest notes is sparklingly clear, and their power is amazing.

Freshness and Flexibility of Voice

REFEREE, 7th June, 1914.—How well Miss Florence Macbeth was remembered was shown by the extent of the audience at Queen's Hall on Thursday. Her abilities are very marked, and the freshness of her voice and its remarkable flexibility are very pleasure-giving and of a kind to excite enthusiastic applause, abundantly forthcoming on this occasion.

Assurance of Method and Command of Style.

SUNDAY TIMES, 7th June, 1914.—A feature of the evening was the reappearance of Miss Florence Macbeth. She had an enthusiastic reception, and her singing of two test pieces of vocal agility, Bellini's "Ah! non credea mirarti," and the mad scene from Donizetti's "Lucia di Lammermoor" showed a great assurance of method and command of style. Her voice is delightfully bright and clear, especially on the high notes, and her scale passages were given not only with ease and cleanness, but with a sense of the peculiar elegance of the music.



Photo. by Claude Harris.

Enthusiastic Welcome.

STANDARD, 5th June, 1914.—The enthusiastic welcome accorded to Miss Florence Macbeth at Queen's Hall last night, when she reappeared after a lengthy absence in America, was sufficient evidence of the already high position she has taken among coloratura sopranos. Let it be said at once that the high praise accorded her on her last appearance can be sustained without reservation. Supported by the London Symphony Orchestra, she was heard in two arias that represent the art of coloratura singing in its perhaps most typical phase, Bellini's "Ah! non credea mirarti," from *Sonnambula*, and the mad scene from Donizetti's "Lucia di Lammermoor." In both, the evenness of her scales and the delicate elan of her "agilita" proved her to be on a very high plane of her art. Recalls and floral tributes were numerous.

WESTMINSTER GAZETTE, 5th June, 1914.—Yesterday's concert at the Queen's Hall had for its most noteworthy feature the reappearance of the young American coloratura soprano, Miss Florence Macbeth. The famous aria, "Ah! non credea mirarti" from *La Sonnambula*, served last night to establish her at once in high favor with the audience. Later the mad scene from "Lucia" afforded her an even finer opportunity for the display of her powers.

Phenomenal Range

GLOBE, 5th June, 1914.—In these days of the violation of tonality it was a simple but sincere pleasure to hear the artless and conventional cadenzas of Bellini and Donizetti sung with such naivete and ease. Miss Macbeth has all the technique and phenomenal range of her illustrious contemporaries and a spiritual purity of tone in her middle register that is all her own.

Success of Last Year Repeated.

MUSICAL STANDARD, 13th June, 1914.—Miss Florence Macbeth was the vocalist, and repeated her success of last year, and indeed charmed us even more than ever by her pure and beautiful soprano voice. Her first song was the aria, "Ah! non credea mirarti" from Bellini's *La Sonnambula*, sung with such grace and ease even in the difficult roulades, that an encore was emphatically called for and granted. The second contribution was the mad scene from "Lucia di Lammermoor," which was equally well delivered, her voice having much strengthened since last year.

Exquisitely Sweet and Appealing Voice

DULWICH POST, 13th June, 1914.—The concert marked the welcome reappearance of Miss Florence Macbeth, the gifted young coloratura singer. The able artist was heard to much advantage in "Ah! non credea mirarti" and in the mad scene from "Lucia di Lammermoor," which were rendered with characteristic vocal charm and brilliancy of dramatic expression. Her voice is exquisitely sweet and appealing in its clear pellucid beauty, and her art is of the nature that wins by its quiet unobtrusive manner.

A Most Lovely Voice.

ACADEMY, 13th June, 1914.—Miss Florence Macbeth has a most lovely voice, clear, sweet, delicious. She sang "Ah! non credea mirarti" from *Sonnambula*, and her coloratura was surprisingly accurate and effective.

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November 3—Evening—Private recital.
November 5—Minneapolis.
November 6—Duluth.
November 10—Kansas City—Fritschy Course.
November 13-14—Soloist, St. Louis Symphony Orchestra.
November 17—Dallas.
November 23—Soloist, Boston Symphony Orchestra.
December 3—Dobbs Ferry, N. Y.
January 8—Princeton University.
January 11—Private Recital in Boston.
January 13—Bridgeport, Conn., Recital.
January 18—Yale University.
January 21—Harvard University.
January 26—Lowell Choral Society.
March 9—Soloist, Boston Symphony Orchestra.
March 15—Brockton—Woman's Club.
April 11 to June—Spring Festival Tour with the Minneapolis Symphony Orchestra.
June 15 to 25—Leading soprano at the Swedish Singing Festival to be held at San Francisco during the Panama-Pacific Exposition.

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CLUBS A STRONG FACTOR IN TOLEDO MUSIC

Many of the City's Most Important Concerts Sponsored by These Organizations—Cincinnati Orchestra to Be Heard Under Kathryn Buck's Management—John C. Freund to Deliver Address Under Auspices of Woman's Educational Club—Two Thriving Orchestras in the City

TOLEDO, O., Oct. 10.—There is a very hopeful outlook here for music this year, and a sure sign of this is the positive attitude of the local members of the profession. All teachers report a healthy gain in their classes, and the music schools likewise show an increase.

The Musical Art Society, composed of men who have organized to secure unity of effort among musicians and music lovers now has a membership of more than 175. The year book just issued contains a splendid program. The officers are: Rev. Louis E. Daniels, president; Solon T. Klotz, vice-president; Henry W. Sprang, secretary, and William L. Vail, treasurer.

The Eurydice Club, of which Mrs. Otto Sand is director, will present a concert series of great attractiveness. The soloist for its January 14 concert will be Maggie Teyte, and Henri Scott will appear at the April 8 concert. The club has now about sixty voices and, under the direction of Mrs. Sand, will surely duplicate its successful achievements of the past.

The Orpheus Club, Walter E. Ryder, conductor, will give two concerts with distinguished soloists. The concerts will be given in the Valentine Theater. At the first, December 3, Julia Culp will be the assisting artist. The April con-



Abraham Ruvinsky (on Right), Conductor of the Russian Orchestra, Toledo, and Herbert Foster Sprague, Organist Trinity Church



cert will bring to Toledo the famous American tenor, Evan Williams.

The Toledo Männerchor, under the direction of Joseph Wyll, will give several concerts with assisting artists, but the arrangements for dates and soloists have not yet been made.

Kathryn Buck's Concerts

Kathryn Buck, local impresario, is negotiating for several fine recitals and will undoubtedly be instrumental in making the season stronger than ever. On November 20, at the Coliseum Auditorium, the Cincinnati Orchestra will perform in the first big musical event, with Florence Hinkle as soloist. Mme. Schumann-Heink will again be a welcome visitor. She will sing in recital at the Coliseum, January 19. Sousa's Band will be here on October 22.

A number of Toledo's musicians are to be active in lecture work designed to

stimulate the musical growth of the city. Mrs. Mary Meagler is to give several lectures at the Smead School, and one of them on "How to Appreciate Good Music," will be illustrated by phonographic records. Rev. Louis Daniels, who is president of the Musical Art Society, will lecture before the Ladies' Educational Club, as will also Charles Kunz, organist at the Immaculate Conception Church.

Mr. Freund's Lecture

The Woman's Educational Club, which has the largest membership of any woman's club in Ohio, is including in its year's program several fine musical events. The program committee, of which Mrs. Lewis Clement is chairman, has arranged several strong features of a musical nature. John C. Freund, Editor of *MUSICAL AMERICA*, has been persuaded to give his address on "The

Musical Independence of the United States," on February 18, 1915. This will be an open meeting. Mr. Freund will not allow the club to pay him a fee or his expenses and the members of the club will invite the public to hear his address and make the event one of particular significance in the interest of musical advancement in Toledo and adjoining cities.

The first musical lecture before the Club will be on "Hänsel and Gretel," given by Mrs. Otto Sand, with assisting artists, December 3. On February 4 a recital of Shakespeare's "Twelfth Night," with musical accompaniment, is to be given by Mrs. Frank O'Neil. Another important musical event under the auspices of the Club will be contributed by Mr. and Mrs. Michitaro-Ongawa, of Japan. "The Songs of a Western Composer" will be the subject of Mrs. Drusilla Percival, of Seattle, who will appear on October 27, presented by Nellie Schilling and Evelyn Knoblauch, local musicians. The Rev. Louis E. Daniels will lecture, January 27, on "The Appreciation of Music," and another music lecture before the club will be given by Charles Kunz, March 23.

Newcomers who will be welcome additions to Toledo's musical fraternity are Mrs. Edward T. Affleck, née Agnes Kimball, formerly of the Frank Croxton Quartette, and Fred Morris, bass, who comes to direct the choir at the First Congregational Church.

Russian Orchestra

The Russian Orchestra at the Hotel Secor, Abraham Ruvinsky, director, has begun a series of Sunday evening concerts which are attracting unusual attention. The programs are of a high order. Mr. Ruvinsky frequently gives pleasure by appearing as soloist.

Toledo also has a Ladies' Orchestra, under the direction of Josephine Heinsen, which has as its slogan "only the best in music."

Herbert Foster Sprague, who recently returned from Paris, where he spent the Summer, has begun work upon his organ recitals and with the Trinity Choir.

Light Opera will be given here this year on quite an elaborate scale by the North Toledo Settlement Association. "The Mikado," by Gilbert and Sullivan, will be produced under the direction of Bradford Mills.

The Toledo Choral Club, Frank E. Percival, director, will produce on a big scale this year the old familiar "Chimes of Normandy."

FRANK E. PERCIVAL.

BRIDGEPORT CLUB'S SEASON

Wednesday Afternoon Programs Supply Much of City's Music

BRIDGEPORT, CONN., Oct. 10.—Upon the Wednesday Afternoon Musical Club will again devolve the task of providing much of the musical entertainment for this city. The officers of the club are as follows:

Mrs. George W. Wheeler, president; Mrs. De Ver H. Warner, first vice-president; Mrs. August M. Engelhard, second vice-president; Mrs. Lewis F. Hall, recording secretary; Mrs. Jennie E. Wilcox, corresponding secretary; Mrs. Charles S. Cole, treasurer. Program committee: Mrs. Charles D. Davis, Mrs. Henry L. Bishop, Mary K. Cogswell, Jessie C. Hawley.

The schedule of club events, as outlined in the club's year book, includes the following artist recitals and programs by club members:

October 28, Mme. Gerville-Réache and Emilio de Gorgorza; November 11, musicale by club members, Mrs. John A. Kingman, leader; December 9, lecture recital, "Diction in Song and Speech," Mme. Adele Laeis Baldwin; January 13, Marie Sundelius; January 27, music of contemporary writers, Louise Pfair, leader; February 10, Sevcik Quartet; February 24 and March 10, musicales by club members, Jessie C. Hawley and Elsie Smith, leaders; March 24, opera talks, W. H. Hubbard; April 14, Katharine Goodson; April 28, open day, Esther Berg, leader.

Christian Hansen, the Danish tenor, formerly of the Boston Opera, is now singing at the Deutscher Opernhaus in Charlottenburg.

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—Photo by Moffett

London Observer, Feb. 11, 1912.
Is in the first rank of pianists.

Cleveland Leader, Feb. 11, 1903.
Incontestably the best of women pianists and one who can be considered in any gallery without the bias of sex.

Cleveland Plain Dealer, Nov. 5, 1908.
Of the some twenty great pianists in the world, two, perhaps, are supreme. One of them appeared here last night and her name is Fannie Bloomfield Zeisler.

Cleveland Press, Nov. 5, 1908.
—And so I might go on indefinitely, enumerating the qualities which make Zeisler one of the great artists—to me the greatest artiste—of our day. —Wilson G. Smith.

Philadelphia North American, Feb. 17, 1903.
The pianist's claim to the high rank she takes among the greatest modern virtuosi is well recognized.

Philadelphia Record, Dec. 17, 1908.
To some tastes she has no rivals. She is a unique combination of the best masculine and feminine qualities that go to form a great pianist.

San Francisco Examiner, Dec. 10, 1913.
Always a brilliant player, always artistically competent in a masterly degree, she has mellowed.

San Francisco Chronicle, Dec. 10, 1913.
"Masterly" is the word, precisely. Her command of the keyboard is complete.

Paris Le Matin, Nov. 24, 1902.
She is a pianist such as one has rarely the pleasure to hear.

Paris Le Figaro, Nov. 24, 1902.
Played Saint-Saëns C Minor Concerto in a marvelous fashion.

Paris Le Journal des Debats, Nov. 25, 1902.
Mrs. Zeisler made the piano sing. She played with stupendous virtuosity.

Paris La Revue Musicale, Nov., 1902.
This great pianist is at the same time a true musician—a rare case indeed.

Paris L'Aurore, Nov. 28, 1902.
—Incomparable technique, taste and power.

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An artist who has revealed to both America and Europe a pianistic genius of the first rank and a musicianship second to that of no other player.

SOME REMARKABLE COMMENTS

New York Sun, Jan. 4, 1914.
Mrs. Zeisler comes to New York once in a season and usually succeeds in making us wish that she came oftener.—W. J. Henderson.

New York Tribune, Jan. 27, 1908.
The season has produced nothing more amazing from a technical point of view than this performance. It was a more dazzling feat in its way than Tetrassini's cadence in the mad scene of Donizetti's "Lucia." And it was welcomed almost as boisterously.—H. E. Krehbiel.

New York World, Jan. 27, 1908.
The keyboard has no secrets and no difficulties for her, and she strikes every note in the gamut of contrast and expression from fairy-like delicacy to the extreme of fairly dazzling brilliancy and thunderous dynamics with the touch of sure authority and rare artistic intelligence and emotional feeling.—Reginald De Koven.

New York Evening Post, Feb. 13, 1908.
Chopin is the highest test of the pianist's art, and Mrs. Zeisler stood it, as only three of four other living pianists could stand it.—Henry T. Finck.

Berlin Lokal Anzeiger, Oct. 20, 1893.
A master of the first rank, one who could fearlessly enter the arena for pianistic honors, not only with the best of her own sex, but with the foremost pianists of the world. Her playing reminds one of Anton Rubinstein.

Berlin Tageblatt, Oct. 20, 1893.
Mrs. Fannie Bloomfield Zeisler secured for herself at once a place in the very front rank of living pianists.

Berlin Volks Zeitung, Oct. 22, 1893.
A pianist, whose playing is the greatest heard here in years, nay, we should almost say, the greatest ever heard. Fannie Bloomfield Zeisler scored a triumph, such as has hardly ever been witnessed at the debut of any artist. Her playing is remarkably like that of Anton Rubinstein, the same immense virtuosity, the same unflinching accuracy, the same intellectual grandeur of conception.

Berlin National Zeitung, Nov. 5, 1893.
We left the hall with the conviction of having listened to one of the greatest virtuosos of our time.—Ludwig Bussler.

Berlin Fremden Blatt, Nov. 5, 1893.
Last night's second concert of Mrs. Zeisler means a triumph not only for America—the artist hails from Chicago—but for the whole civilized world.

Vienna Neue Freie Presse, Dec. 5, 1893.
Fannie Bloomfield Zeisler, that powerful master of the keyboard, has made her debut in Vienna and scored a magnificent triumph. Her delicacy in the finest florid work is as marvelous as her fascinating energy in forte passages. Her virtuosity is stupendous.—Dr. Eduard Hanslick.

Chicago Evening Post, Feb. 3, 1908.
She has discovered the significance of poetry and imagination and in holding up these gracious qualities of art has won the only triumph that is worth the winning.—Felix Borowski.

Chicago Evening Journal, March 14, 1914.
Mrs. Zeisler, Chicagoan, and one of the world's greatest pianists, was the soloist. Few pianists are better fitted by nature and training to give the extra notes their full value than Mrs. Zeisler, and her performance fairly glittered.—Edward C. Moore.

Boston Globe, Feb. 15, 1903.
Mrs. Zeisler's rank as a pianist is with the foremost pianists of the present day.

Boston Herald, Nov. 27, 1904.
When she is at her best, she has few rivals in the expression of passion.—Philip Hale.

Boston Transcript, Nov. 28, 1904.
Her's was playing of a sort too rarely heard, even from Mrs. Zeisler herself, much less from anyone else.

Chicago Inter-Ocean, Jan. 30, 1903.
She holds indisputable rank as the greatest pianiste of her time.

London Standard, Feb. 10, 1912.
Such indeed was the profusion of coloring that it would have become almost bewildering, were it not for the wonderful control which proclaimed the hand of the real artist.

London Times, Feb. 10, 1912.
Brought out new beauties in unsuspected places, and even made the familiar beauties sound new again by the extraordinary fresh and vivid imagination with which she approached everything.

London Daily Telegraph, Feb. 10, 1912.
Need not fear comparison with the best of her contemporaries.

London Pall Mall Gazette, Feb. 11, 1912.
The technical mastery, the beautiful tone quality, the sympathetic adaptability of the player to the diverse styles, all helped to make for complete enjoyment.

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HOW I BECAME A VIRTUOSO

By FRANCIS MACMILLEN

I WAS told when five years old that I was to be a virtuoso. Musicians declared I had the talent. I was made to feel it myself—not as I feel it now, but in a dim, hazy manner, brought to me more forcefully when in my earlier years I heard such masters as Thomson and Ysaye play. I knew it when I went to study with my first teacher, the then famous Bernard Listemann, at the Chicago College of Music. I was conscious of it when, in later years, I traveled to Europe to become the pupil there of teachers of international repute.

But little did I realize during these earlier years just what it means to fill a virtuoso's shoes. Nor did I correctly figure the cost in flesh and blood—I was not able to measure it even in the slightest degree—for what follows is the cost—the market price—which one and all must pay who aspire to rise to the dignity of a virtuoso.

100,000 Violin Students in the World

When I stop to look over the field and realize that there are perhaps to-day, at a most modest calculation, 100,000 persons of all ages studying the violin in the conservatories of the world, each imbued with the idea that some day he is going to take his place among the great players of the world—then when I take a quick résumé of the scant ranks of the really great—those who have conquered the world's great publics—I shudder to think of the aching hearts, the blasted hopes and the depleted pocketbooks which must result.

How well I remember the day it was decided that America no longer held the man who should direct my future. How vividly I recall the breaking up of our home—the scene at the pier when the vessel which carried among its passengers my mother and myself moved out into the North River—her tears, mine too, my father's grave face as he waved farewell, and again my last look at the shores I was not to see again for twelve years.

Then Berlin!

Passing over the trials of getting settled in a country where a different tongue from our own is spoken, where nothing is as you have known it all your life, where prejudices against everything musical as it comes from America rule supreme (and it does exist to a superlative degree there), the second great problem confronts the American who is traveling "Virtuoso Boulevard"—the selection of a teacher.

My mother chose as my first teacher Carl Markees, a first-class man for my needs of that moment, she was told.

Then came the days of work—and here the third milestone looms up.

Then Doctor Joachim was suggested. Just a little about him that the reader may better understand the conditions which governed our call on him. To a democratic American, accustomed to meeting all men on a plane of more or less equality, the halo which hung over the head of this autocratic dignitary was difficult to fathom. I am thoroughly in accord with the German attitude toward any man who has really accomplished something worth while in the world; I am not, however, in the slightest degree in sympathy with the man who, even though he has been successful in the great tasks of life, assumes for himself the position of an autocrat, a dictator, a czar of czars.

A Visit to Dr. Joachim

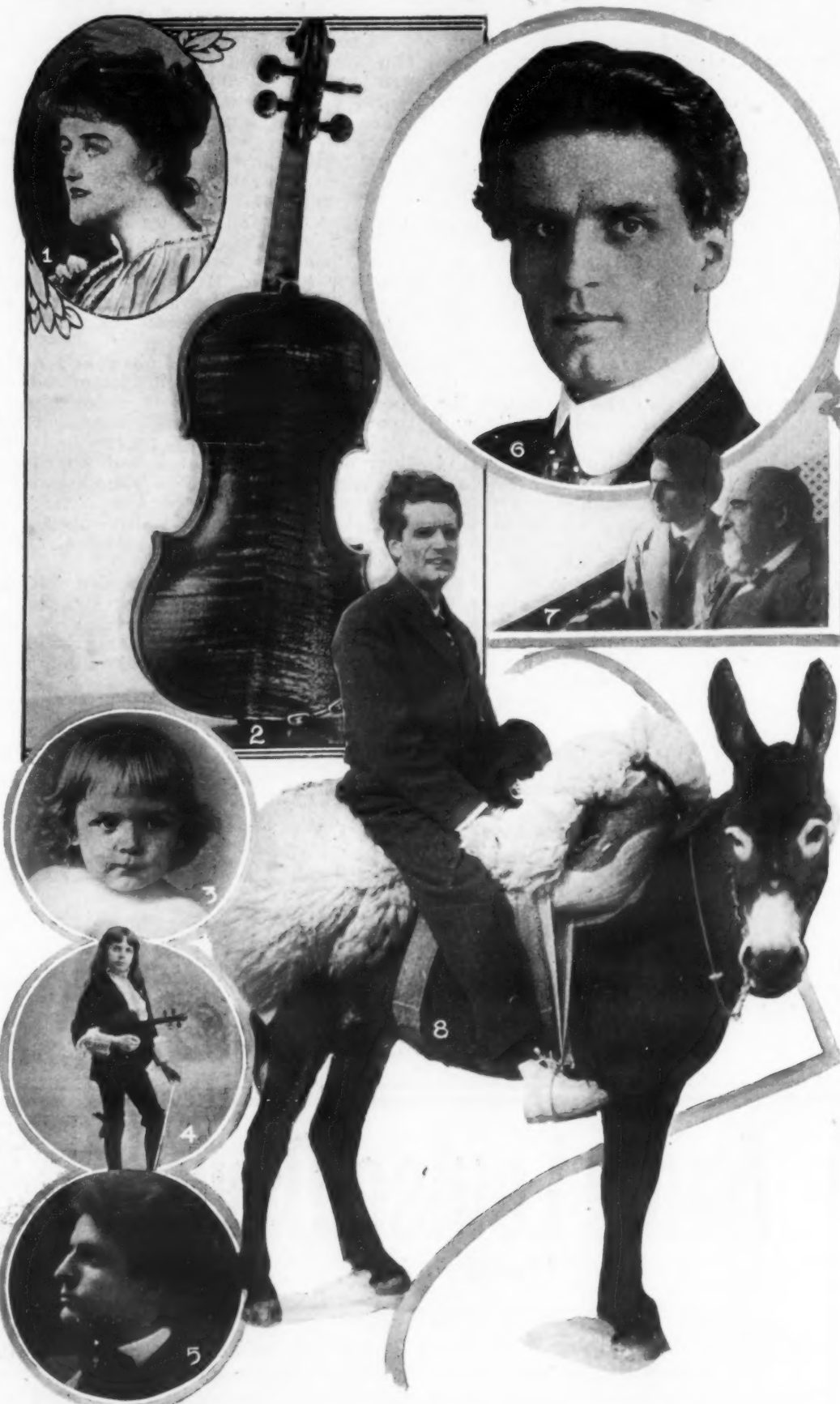
As the medieval warrior, whose might gave him right, ruled with the mailed fist, so did Dr. Joachim in his chosen field, in so far as his prerogatives as head of the High School of Music permitted. His word was law, rules stepped aside for him and regulations were made for others—not for Joachim. And it was thus that I found him.

After diplomatic approaches from many angles, he finally consented to receive us in audience. Trembling and in fear we were ushered into his presence. Our chief mission was to obtain from him permission for me to be entered as a pupil at the Royal High School. The entrance age was sixteen and, although but nine, I was far in advance as a violinist of many who were then pupils in the High School.

An Intimate Recital of the Career of the Noted Young American Violinist in Which He Gives an Idea of the Difficulties, Sacrifices, and the Rewards That Attend the Making of a Concert Artist

We stated our desire through an accompanying friend, who once upon a time had touched the hem of the great person's garment, thereby claiming ac-

German in Germany loves to salute, he is not happy if he forgets for a moment how the click of a pair of boot heels sounds. Then:



No. 1—Lady Gene Palmer, of London, and (No. 2) the \$15,000 "Strad" she gave Macmillen. No. 3—Macmillen at the age of three, when he displayed talent. No. 4—At the age of ten—a pupil of César Thomson. No. 5—As he appeared when he made his New York debut in 1906. No. 6—As he is to-day. No. 7—With his master, Leopold von Auer. No. 8—Aboard the "Belgian Express" on the beach at Coxyde, Belgium

quaintance. He whirled in his chair and looked at me, while I stood holding my hat, alternating my weight first on one foot and then on the other. Then the blow fell—someone suddenly shut off from me the sunlight. I dimly remember something like this:

"How dare I, a child, stand out before him with my hat in my hand—German children were not so impolite, they remained in the background when the bars were let down and they were permitted the pleasure of being in his presence. Why didn't I assume an erect position with my heels clicking together"—the first thing a German baby learns to do is to click its heels in anticipation of some day saluting somebody or something—a

lin, and, for a second time, were emigrants, to a large degree, as we found in Brussels again a new language and customs to overcome.

Interviewing César Thomson

Here I met Thomson—it was with the idea of becoming his pupil that we had made the change—the great César Thomson at whose colossal technic I had marveled when I heard him five years before when he appeared as soloist in Chicago, with the then Theodore Thomas Orchestra, with Thomas conducting. Infinitely greater as a virtuoso and teacher than any I had yet met in Europe, he proved himself the man when he received my mother and myself in a dignified but gracious manner, heard our request that I be taken as a pupil at the Brussels Royal Conservatory and said that he would hear me play. I played for him twenty minutes. Then he said, in that peculiar mixed German and French which he uses, "I will not only take you into the conservatory as a student, but you shall be my private pupil."

With that remark came the first great step in my development. I found Thomson unhampered by tradition, broad gauged and versatile. Within a month I was a different violinist and at the end of the first year's work under him was awarded the second prize at the annual concours of the conservatory.

At the concours, at the close of my second year, I won the first prize with the greatest distinction, was declared the laureate of the conservatory and was the victor in the contest for the Van Hal prize of \$5,000—the first and only time such honors have ever been awarded to an American at this conservatory. A score of my countrymen, following the announcement of my victory, lifted me on their shoulders and carried me through the streets of Brussels, singing American national airs.

But my mind, at that moment, was on something which to me was of far more importance—my father. He had arrived in Brussels six months before, apparently a well man. Hardly had he settled down to our daily routine than he was taken ill with what proved to be his final malady. For weeks, all during the time I was making final preparations for the concours, he lay on his back in the St. Pierre Hospital, his one pleasure being the daily reports I brought to him of my progress. Even the great socialist riots, which took place at that time, centering in the district where the hospital was located, didn't prevent me from going to see him. The report had been circulated among the musical public of Brussels, that the coming concours was to be a battle royal between "the American," as I was called, and the twenty-five others whose work entitled them to entrance in the contest. "The American against the field" was the cry of my few compatriots who were in Brussels as the day arrived.

I came to the concours hall direct from the hospital on the eventful day. From the moment I left my wrought-up father as he lay there on his bed with success or failure of all his ambitions for me in the balance, until I had drawn the final note of my last contest number, his plea to me whispered into my ear as I left him, rang in my head.

What Success Meant

"Win for me, boy," he said; "win for me," his trembling hand waving me a "goodbye" as I turned for a final look at him.

That "Win for me" never left me. I kept saying it to myself all the way to the concert hall—"Win for me, win for me." It was my inspiration.

And—well, I won.

Furthermore, the winning of the grand prize in any one of the six big conservatories of Europe—Brussels, Paris, Berlin, Vienna, Prague or Petrograd means something. Gathered in these six centers are the pick of the millions from all over the world who are studying music. In the concours each year, the contestants are sifted and sifted until only those who have a real chance for the grand prize are left. It means that the greatest talents in the whole world are brought together in a contest which is as deadly and hard fought as any between jungle beasts. The winning of that prize means everything to the contestants and they stop at

[Continued on next page]

HOW I BECAME A VIRTUOSO

By FRANCIS MACMILLEN

[Continued from page 111]

nothing to gain it. I was the youngest by five years of any who contested with me.

To go back. Was it to be wondered at then that I struggled to be lowered from the shoulders of my friends that I might dash, as fast as my legs could carry me, to the bedside of my father, to be the first to carry the news to him?

"You've won, I can see it in your face," spoke the enfeebled voice as I approached his bed. Yes, I had won and I told him so many times in his ear! "Won for him," after I had raised his head onto my arm.

"Now," he said, after the excitement had somewhat abated, "I must go back to America; I am dying, I know, and I want to die in my old home in America, but you"—and nothing my mother or myself could do or say could change him in this determination—"but you, you must stay here. The keystone of your career was laid to-day—your training—that is, the general preliminaries—has been completed and you must not interrupt the progress of your career on account of my health."

Then he went home. He waved his hand to my mother and myself from the stretcher as he lay on the ship's deck, in the care of my brother who accompanied him. From the pier I saw the ship's attendants pick up the stretcher and carry him below—the last sight I ever had of him alive or dead.

He died at the very moment I was making my continental debut at the famous Waxhal in Brussels. The message announcing his death arrived as I reached the fourth milestone in my career—my debut as a professional violin virtuoso before a paying public. The message was held until I had completed the program of the evening.

Then to London, where I encountered the last milestone—the selection of a manager.

Selecting a Manager

As a basic principle with them, all managers are prone to overlook the all-important point that an artist "makes" himself—he will find his own level according to his abilities—in short, no manager can do much, in a commercial way, for a bad artist. On the contrary, it is within the power of a bad manager to ruin the career of a fine artist, hence the necessity of proceeding with the utmost caution in making a selection.

The first real test of my powers to "make good" was afforded me in London, where I made my debut in the historic St. James's Hall, on November 6, 1903. Of the success of that vitally important occasion in my life, I prefer to quote from another, rather than to express my personal opinion. Therefore, I submit this encomium from the pen of Robin Legge, the well-known reviewer, as a sample of what the London critics had to say of my first supreme effort as a virtuoso.

After naming a score or more of the most important violinists before the public at the time, to whom he had listened during that season in London, Mr. Legge concluded:

"I believe Macmillen will go far farther and stay far longer than any of the violinists I have mentioned. In his present form he is without a peer among living players."

Being thus established in London, I was able to accomplish many things, which a week before had been only a dream in my mind. Engagements were plentiful and in a few weeks I found myself exhausting the repertoire I had prepared. It kept me busy preparing new pieces, so that it would not be said of me that my possibilities were limited.

Concert Tours Abroad

During the three years that followed I had little time to think of success. My thoughts were devoted to the problem of how to keep abreast of my work. I played in the neighborhood of two hundred and fifty concerts in that period of my career, the engagements extending over England, Germany and Belgium. I also did some playing in France. After an eventful farewell concert at Queen's Hall, London, I sailed for America in the early Fall of 1906, to begin my first American tour. Since that time I have played approximately four hundred concerts in this country.

However, all artists, if they are broad enough to analyze themselves, are cer-

tain, sooner or later, to become dissatisfied. At twenty-five I decided to make some radical changes in my style of production.

That my readers may better understand just what followed my arrival at this state of mind, I quote from a recent interview printed in MUSICAL AMERICA, obtained from me following my reappearance on the concert stage in New York, after an extended absence in Europe. My interviewer wrote:

"Lilli Lehmann confessed that at the age of sixty she was still learning how to sing. Few artists, whether singers or instrumentalists, who have successfully traversed a few years of public career deem it consistent with their dignity to allow any semblance of apprenticeship to cling perceptibly to them—especially if they be young. Of course, it is a rank platitude that the education of a true artist is never completed, that art is long and life short, and so forth and so on. The little folks (figuratively speaking) of the profession love to dress themselves in an opinion of wisdom and gravity and to gabble these threadbare truisms which convey to the unwary a seeming of profundity and weightiness. But there are few, if put to the test, who would with good grace pursue their factitious doctrines to a logical conclusion.

"The truest type of artistry involves a certain element of humility, and humility of a kind is essential to advancement. Moreover, it demands rare moral courage and the agency of indomitable will. It is none too often that one encounters the artist, who having labored intently and striven for perfection under the guidance of several recognized masters and having begun a career under brilliant auspices with the most alluring future prospects, will suddenly be seized with discontent at his own accomplishments and forthwith renounce all idea of immediate facile conquest in order to revert to the study of first principles, so to speak, and satisfy his innermost scruples for self-perfection by what on the surface might seem wearisome, grinding toil. Yet such, in substance, has been the course pursued by Francis Macmillen.

"Three years or so have passed since the young American violinist was last

heard in New York, on which occasion he had greatly delighted the natives with his admirable playing and the greater promise which it held forth. Then one gradually lost sight of him. * * *

"Two weeks ago he returned to the platform of Carnegie Hall and connoisseurs noted various changes in his playing. And well they may have, for Mr. Macmillen had been laboring to that end. He had not been spending his time abroad solely in making a triumphant tournée, but had devoted the larger part of it to study—study of the most painstaking and, as it were, self-sacrificing kind. He had submitted earnestly and eagerly to the tutelage of Leopold von Auer in St. Petersburg. * * *

His Opinion of Auer

"Upon the famous Russian preceptor the American player looks with a veneration almost akin to idolatry. He fairly exudes enthusiasm in speaking of Auer and he fairly radiated devoted partisanship when, on the day after his New York recital, he spoke of his studies with the Russian master.

"In spite of the sentiments of gratitude, respect and the utmost good-will which I shall always bear toward the other masters with whom I have worked," he said, "I cannot deny that I derived from Auer much that could be acquired at the hands of no one else. * * *

"The consequence of my year's study with Auer—the rapidity of one's progress at his hands is astonishing—was that I made radical changes in my style and methods of playing. I unlearned most of what I had previously acquired and built up an almost entirely new manner. Many of Auer's cardinal principles are diametrically opposed to those of the masters under whom I had previously studied. * * *

"I am not at liberty to give detailed information in regard to all that I learned with Auer. The great professor is reluctant to have what he considers the secrets of his craft made public during his lifetime. I myself have written a book on my studies with him, but am not free to publish it while he lives. It is based on observations by my mother and myself."

In reflecting, I cannot refrain from offering a suggestion to those who are just entering this uncertain field of virtuosity, where few of the many who try are destined to succeed. How often I am terrified by the mere thought "what would have been the end of us all"—meaning my family—"if I had not succeeded?" What chances we took with our money, practically down to the last dollar, when we invested it in the musical field. We were like the man who staked his last cent on the turn of a card—failure meant ruin. But, although there were moments when I felt the burden, with returning courage I banished the thought, always intent on the one subject. It was, in reality, the great responsibility which inspired me to succeed.

With such reminiscences, how can I help but venture a word of caution. I once heard Ysaye say to a young girl, who was being presented to him as a future artist, "God pity you." And this from the lips of one who has achieved all that is possible—approval of his fellow artists, fame and wealth.

Manuel Quirogo, the Spanish violinist, who will make his American debut October 18, at the New York Hippodrome, will be accompanied by Sam Franko and his orchestra. The other artist on the program will be Mme. Jeanne Jomelli, the soprano. Mr. Quirogo will play the Mendelssohn Concerto, "Havanaise," by Saint-Saëns and the "Russian Airs," by Wieniawski, accompanied by the orchestra.



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¶ While the harp is the most ancient of instruments, it is only in recent years that it has become recognized as a solo instrument of superior charm. The leading harpists of to-day are musicians of high ability and through them the harp has been elevated to a position hitherto unknown. For instance, as an accompaniment for a chorus it is as unique as for a single voice. With other instruments it blends perfectly. In solo numbers the modern harp has all the resonance and legato of a grand piano and a beauty of tone all its own.

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Photo (c) by Marceau

WHAT THE AMERICAN MUSIC PUBLISHER HAS DONE FOR THE AMERICAN COMPOSER

Illustrated Significantly by the History of the Celebrated House of Ditson, Which is This Year Celebrating Its Eightieth Anniversary—Story of Its Development from a Little Counter in an Old Corner Bookstore to a Great Publishing Concern—Evolution of the Country's Musical Life Reflected in the Growth of This Company—Famous Musicians Whose Works Have Been Introduced by the Ditsons.

THIS year the world-renowned house of Ditson, the music publishers, celebrates its Eightieth Anniversary. Its record is intimately connected with the rise, development and progress of musical knowledge and culture in the United States.

It may be said to have contributed, perhaps, more than any other concern to the encouragement of the American composer, and to have recently put a noble climax to all its achievements, in the publication of the "Musicians' Library," a really stupendous undertaking, conceived by Charles H. Ditson, the son of the original founder, the late Oliver Ditson. This library, commenced in 1903, has now sixty-seven volumes, and there are many more to come. Expense in its publication was not considered, the sole object being to give the music-loving public the best in music, and in the most luxurious, yet practical, form.

The late Oliver Ditson may truly be said to have been the pioneer music publisher of any force and eminence in this country. His life and work were largely identified with the city of Boston, just as the life and work of his son, Charles, have been identified with the City of New York.

Oliver Ditson started with a little counter in "the old corner book store" at Washington street, in Boston. From this humble beginning he rose to the ownership and control of enterprises whose annual business now is in the millions, for the Ditson publications, in the way of sheet music and books, are to be found all over this country and abroad wherever there are music-lovers—in homes, schools and churches.

He was born in 1811 of Scotch ancestry. He was one of seven sons. His father was a successful ship owner. Business reverses forced young Ditson to go to work, so at twelve we see him selling books and attending a circulating library.

While doing this work he gained a knowledge of the printer's trade. His first effort in business on his own account was in the famous corner book store owned by William D. Ticknor.

Here, in 1834, the firm of Parker & Ditson was formed, which was virtually the foundation of the Ditson house. At that time Oliver was only twenty-three.

He had not been long at work before he gave up the book business and put his energies into selling music.

In 1840 he purchased his partner's interest, and the concern became known as Oliver Ditson.

Thus, alone, without friends or capital to help him, he began that career which made the name of Ditson distinguished throughout the music-loving world.

It is not generally known that Oliver Ditson became proficient, by earnest study, as an organist and also as a singer.

In 1840 he married Miss Catherine Delano, of Kingston, Mass., a member of one of the oldest families in New England, and a direct descendant of William Bradford, the second Governor of the Plymouth colony. Five children were born of this union. Of these the oldest son, Charles H. Ditson, the president of the Oliver Ditson Co., and a daughter, Mrs. Porter, still survive.

One of the striking features of Oliver Ditson's early career was the interest he took in the native composer, whose position at that time may be understood when we realize that even to-day he has a hard road to travel.

Oliver Ditson always, in the most kindly manner, encouraged young artists, and often went out of his way to publish manuscripts, though he knew their sale would be limited and would not repay him; yet he deemed the work worthy.

To understand what Oliver Ditson meant to American

music we must get a glimpse of Boston at the close of the first half of the last century, and remember, also, that at that period Boston was considered the intellectual and culture centre in this country. The population was small. The predominating influence was that of English Puritanism. Foreign immigration had not yet made itself felt. Chicago was a village. The population of New York was a little over 300,000. Such cities as Kansas City, St. Paul, Minneapolis and San Francisco were not yet on the map.

While Boston, even then, was somewhat kindly disposed to literature, it had the old Puritan aversion to everything connected with music and the drama, and certainly, also, to everything connected with art. The violin, or "fiddle," as it was then known, was considered by the good Bostonians to be "the devil's instrument."

The only music even tolerated in the churches was psalm singing, and that was because "psalms" were mentioned in the Bible. Hymns and sacred songs were rejected in the worship of the early colonists—indeed, there were only "five tunes" known in the meeting houses of Boston and Plymouth. But under the influence of Oliver Ditson and a few who supported him these tunes gave place to fifty melodies.

Then there arose great differences of opinion as to who should join in the song services. Some held that only "the elect," or those who had "found grace," should sing, while the body of the congregation joined in the final "Amen."

Gradually, however, in spite of this opposition, more liberal ideas prevailed, and resulted in the installation of a church organ. This, however, was most bitterly opposed by the Puritans. This organ, installed in King's Chapel, then belonging to the Church of England, had considerable influence in the progress of music.

Choir singing began to succeed the crude congregational psalm singing. Out of this grew the singing societies which, for years, were among the best and finest of their kind in this country.

As the country grew in population, in wealth and culture, the Ditson business and the Ditson publications increased in number and quality.

It was through the superior business knowledge, as well as enterprise of the founder of the Ditson house, that it was enabled, as time passed on, to purchase the catalogues of other concerns which had either been unfortunate or desired to retire. In this way the Ditson house became proprietors of the Mason catalogue, for which \$100,000 was paid; of the J. L. Peters catalogue, for which over \$125,000 was given, and the Lee & Walker catalogue, of Philadelphia, for which over \$80,000 was given.

The plates of the publications of these houses were all brought to Boston, and, in the course of time, housed in subterranean fireproof vaults, which, to-day, probably contain the largest number of music and book plates of any music house in existence.

As an evidence of the late Mr. Ditson's interest in young, talented Americans it should be known that at a time when there were few music teachers of any capacity in this country, and when a trip to Europe was almost absolutely necessary to secure a good musical education, he sent, at his own expense, over twenty promising students to Europe for instruction.

What the musical conditions at that time were in this country one can understand when we state that it was thought a daring feat to publish Beethoven's Sonatas and Mendelssohn's Songs Without Words.

That was the period when the popular music of the day consisted of such songs as "Life on the Ocean Wave," "The Maniac's Wife," and the like, by Henry

Russell. Contrast the condition to-day, and we must realize that it was to the House of Ditson, in a large measure, as well as, later, to the distinguished German and American piano manufacturers, that this country owes its growth in musical knowledge—a debt which it will never be able to repay.

Another factor in Oliver Ditson's career which is not generally known is, that he was one of the few who always patronized musical enterprise, which he considered of value to the community. Thus he was one of those who came to the support of the Boston Peace Jubilee, and it can be said, with truth, of him, that he and his friends not only saved the enterprise from failure, but made it a brilliant success. In 1872 he subscribed \$25,000 for the jubilee, which gave music in New England an impulse it never lost.

He also was a live-long patron and supporter of the Handel and Haydn Society in Boston.

* * *

The great music house of the West has, for years, been, without question, the house of Lyon & Healy, of Chicago. Its establishment was mainly due to the forethought and enterprise of Oliver Ditson, who sent George W. Lyon and P. J. Healy (both of whom have passed away) to Chicago in 1864.

The great Western metropolis was then but a little, struggling town, but Oliver Ditson believed in its future, as he believed in the future of his country; and he also had implicit faith in the two men he had selected to start the enterprise, which has had such a wonderful growth and such extraordinary success.

When the great fire destroyed everything in Chicago Oliver Ditson was the first to come forward with a helping hand and carry the house of Lyon & Healy to strength and solidity again.

In 1867 Mr. Ditson took his oldest son, Charles H. Ditson, into the concern, and established him in business in New York City, through the purchase of the catalogue and stock of Firth, Son & Co. The business in New York became known as Charles H. Ditson & Co.

It grew in importance as time went on, and to-day is considered one of the landmarks of the musical life of New York City, besides having established extensive connections in the territory it controls.

When Oliver Ditson died, honored by the entire community, and most particularly in Boston, where his life had been passed, he was succeeded as president of the Oliver Ditson Co. by his son, Charles, who has carried the work his father began to even greater heights, and in the modern spirit of progress.

* * *

The question has often been asked: "What has the American music publisher done for the American composer?" We have already referred, in a general way, to the liberal and broad-minded attitude which Oliver Ditson displayed in this regard. Now, let us give a few specific instances.

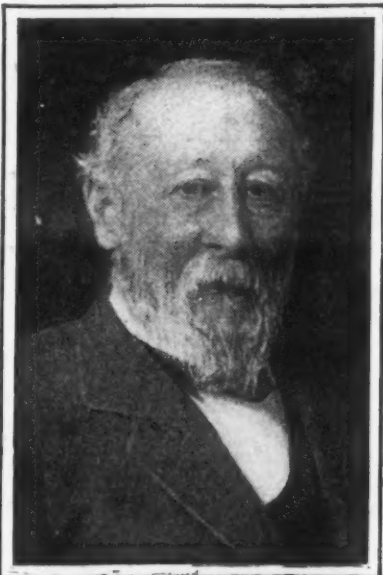
He was the firm friend and supporter of the late Lowell Mason, known as "the father of American Church Music." L. O. Emerson, still living at the age of ninety-four, had Oliver Ditson for his publisher. Then there was Julius Eichberg, one of the first teachers of music in Boston's public schools. Then there were Howard M. Dow, George F. Root, Nathan Richardson (author of "Richardson's New Method"), William Mason, W. O. Perkins, Leander Fischer, Dudley Buck, J. C. D. Parker (now in his eighty-sixth year, son of Colonel Parker, of the original firm of Parker & Ditson), H. S. Perkins, A. N. Johnson, I. B. Woodbury, W. B. Bradbury, J. A. Butterfield, J. P. Webster, J. R. Thomas, W. F. Sudds, George E. Whiting, J. E. Trowbridge, S. B. Whitney, W. S. B. Matthews and John K. Paine.

The compositions of some of these writers were vastly in advance of their time, and so they did not receive the recognition they deserved.

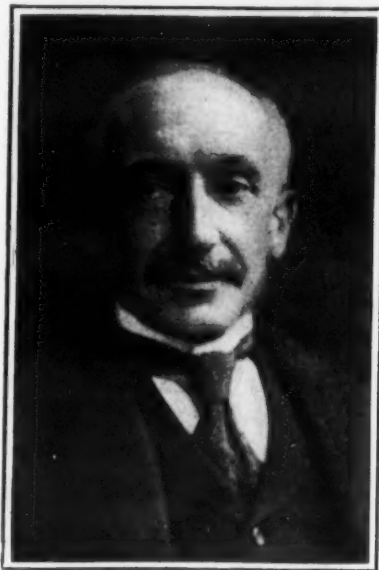
The Ditson house was the first to note the genius of Ethelbert Nevin, of Charles Wakefield Cadman, and many others. It also was the first house of note to recognize the talent and merit in women composers. Had it not been for Oliver Ditson, the women composers would have long been without a sponsor. He welcomed them, he aided them, and to-day the House of Ditson has a noble list of successful women composers. Noteworthy among them are: Jane Sloman Torrey, Harriet L. Jenks, Gertrude S. Walker, Annie L. Loud, Gena Branscombe, Helen Hopekirk, Mary Knight Wood, Mrs. C. W. Krogmann, L. E. Orth, Mary Turner Salter, Gertrude Sans Souci and Louise Ayres Garnett.

It will be interesting to note, also, that the Oliver Ditson Co. was the first to publish a comprehensive collection of the songs of Robert Franz, with English text. The enterprise of the publisher at the time was applauded by music-lovers, and prompted a personal letter from Robert Franz to Oliver Ditson.

[Continued on next page]



OLIVER DITSON (Founder)
1811-1888



CHARLES H. DITSON
President of Oliver Ditson Co., Boston

WHAT AMERICAN PUBLISHER HAS DONE FOR OUR COMPOSERS

[Continued from page 113]

As in the past, the house takes not only an interest in the American composer but it is careful as to the character of the compositions which it puts out. William Arms Fischer, a composer of ability, has charge of these publications, assisted by an efficient staff of trained musicians.

Among the latter-day composers whose works have been exploited by the Ditson house are: Charles F. Manney, Henry K. Hadley, John Orth, Arthur Farwell, Eugene Cowles, H. Clough-Leigher, John A. Carpenter, Carl Busch, Frederick Field Bullard, Arthur Bergh, W. Berwald, J. C. Bartlett, Granville Bantock, Rosseter Cole, S. Coleridge-Taylor, Louis R. Dressler, W. Frank Harling, Victor Harris, Clayton Johns, Irving Hyatt, Bruno Oscar Klein, Harvey Worthington Loomis, George B. Nevin, George L. Osgood, Carl A. Preyer, Frederick Stevenson and Ward Stephens.

In all matters musical it is the ambition of the house to keep abreast of the times, and when the late pontiff, Pius X, issued his pastoral letter, several years ago, for the revival of the Gregorian chant in Catholic Church music the House of Ditson was one of the first in the field with mass music in the Gregorian style.

They also have a voluminous catalog of songs suitable for Christian Science services.

Among the notable publications of this house, outside of the "Musicians' Library," to which we have already alluded, are the "Music Students' Library" of twenty-seven volumes, covering every essential branch of musical instruction; the "Ditson Edition," comprising over two hundred volumes, edited and compiled on advanced lines; Tapper's "Graded Piano Course," twenty volumes; Marzocchi's "Art of Vocalization," considered one of the best graded vocal courses, in twenty-four books; "Melodia," one of the best sight singing methods, by Samuel W. Cole and Prof. Leo R. Lewis, in four books; the "Half Dollar Series," fifty-seven volumes of popular music.

In addition to all these musical publications, the Ditson house has for years published a musical monthly called *The Musician*, and which, conducted on somewhat conservative lines, has attained a large and influential circulation, is known all over the country, and has rendered notable service in promoting the cause of musical knowledge and education.

Oliver Ditson died in 1888, in the seventy-eighth year of his age. Since that time the control of the house and its best interests have been in the hands of Charles H. Ditson, who, while a man of great wealth, still devotes the larger part of each day to the business affairs of the house. His wife, a leading member of society, has made his home a *salon* where the greatest artists meet.

The writer can go back to the time when, over forty years ago, he paid a visit to Boston, after he had started the first musical paper in the English language ever published in New York City. He still remembers the gracious and kindly welcome accorded him by Oliver Ditson. He still treasures the good will which the great publisher showed him, through the early years of trial, struggle and stress—a good will which descended to his son, Charles H. Ditson, who has made it a point, for years, to send him many an expression of good feeling and encouragement in the work he has been doing.

John C. Freund

The Century Opera Company was formed with the idea of maintaining a democratic operatic theater. It was intended for the people. Then, comments the *New York Sun*, it must be supported by the people. Nobody could claim that its mission had been fulfilled so long as financial support of the enterprise fell on the shoulders of a few men of wealth. The plan to increase the number of stockholders and take measures to insure the company against loss should therefore succeed, since it will be a still further fulfillment of the purpose of the founders of the company, which was to create an organization to sing opera in English for the benefit of the people and to be enjoyed and supported by them.

Two Attractive Concert Courses and Local Symphony Programs for Erie

ERIE, PA., Oct. 10.—Erie's musical events already scheduled include a most attractive concert series fostered by the Apollo Club Male Chorus, of which Morris G. Williams is director. The series will open October 29, at the Majestic Theater, with Anna Case, the popular Metropolitan opera soprano, as the assisting artist. Evan Williams, the famous concert, oratorio and festival tenor, is booked as the soloist for the second concert, to be given in January, and Alice Nielsen, another favorite operatic soprano, will appear with the club in the third and closing concert of the series.

Franz Kohler, director and organizer of the Erie Symphony Orchestra, is not only rehearsing the programs to be presented through the Winter season, but is planning a six-weeks' Summer tour covering the principle Chautauquas.

Although the Artists' Course managed

by Mrs. Eva McCoy was inaugurated as recently as 1912 it is known as the "pioneer" musical course in Erie. A strong array of artists will appear this season. They are Alma Gluck, Christine Miller, Marie Hertenstein and Francis Macmillen.

Carrie Jacobs Bond was recently presented by S. G. Leo in one of her unique recitals of story and song.

Marie Stillwell, contralto, and assisting artists appeared at the Reed House, September 30 and October 1, in two song recitals under auspices of the Erie County Tuberculosis Association. Peter and Charles Lesueur, Harry Waith Manvill, Dr. Charles G. Woolsey, Henry B. Vincent, Gertrude Sechrist Reincke and Huldah Schuster-Schnurman have a number of musical events in view.

Albert Dowling, Jr., Erie's composer-organist, will do considerable recital work at home and abroad.

EVA MCCOY.

Damrosch Orchestra Playing Fourteenth Pittsburgh Exposition Season

PITTSBURGH, Oct. 12.—Walter Damrosch and his New York Symphony Orchestra began a ten-days' season at the Exposition last Thursday and were given a rousing reception. Mr. Damrosch has developed his programs for these concerts each year until Pittsburghers now hear the best that the great masters have written. This is Mr. Damrosch's fourteenth season at the Exposition. He will be followed next week by Victor Herbert, who will play the closing week's programs.

E. C. S.

The national anthems of the Allies as sung by Arturo Spizzi's British Operatic Chorus are a feature of the bill just now at the London Coliseum, where Theodore Kosloff, the Russian dancer, also is in evidence.

Felice Lyne made her only London appearance for this season at the first of the London Ballad Concerts held at Albert Hall, when she sang the old Irish song, "The Minstrel Boy."

Winthrop Ames, Theater Manager, Campaigning for American Music

Winthrop Ames, the director of the Little Theater, New York, has decided to have his orchestra play nothing but the works of American composers during the present season. To stimulate further the output of American music Mr. Ames offers a hearing to all American composers who have original unpublished works which may be considered suitable by his musical director, Elliott Schenck.

Dr. Henry Coward, conductor of the Sheffield Choir, thinks it is inadvisable, on the whole, for British musicians to emigrate to other parts of the Empire, and that in any case only the highly gifted should do so, for "the Colonies will no longer stand mediocrity."

Florence Hinkle, of York, Pa., has made the announcement that she will present Mrs. A. M. Virgil, author and founder of the Virgil method, and two other young women from the Virgil conservatory in a piano recital in Christ Lutheran Chapel on October 29.



Photo by Matzene.

HAROLD HENRY

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A BROADENED CONCERT FIELD IN SAN FRANCISCO



—Photo (C. 1914) Charles Weidner

Quintet Club New Home Enterprise That Promises Much for Chamber Music—Manager Greenbaum Has Arranged Long and Attractive List of Concerts by Visiting Artists—Larger Guarantee Fund Great Need of Symphony Orchestra—Members Hampered by Necessity of Diverting Their Energies—Conductor Hadley to Offer Important Novelties During Orchestra's Fourth Season—Manager Healy's Attractions—People's Philharmonic Orchestra Fulfilling Worthy Mission

Bureau of Musical America,
San Francisco, October 5, 1914.

MANAGER Will L. Greenbaum, who has been in successful control of professional concert work in San Francisco and the entire bay region for twenty years, offers a long and attractive list of visiting artists for the present season. The assured engagements, beyond which there are some that have been made uncertain by the war conditions, are as follows:

Olive Fremstad, to open the season in Oakland on October 16 and in San Francisco October 18; Rudolf Ganz, week of November 8; Evan Williams, week of November 15; Arrigo Serato, week of December 6; John McCormack, week of December 27; Leo Slezak, week of January 17; Alma Gluck, week of January 31; Josef Lhévinne, week of February 14; Efrem Zimbalist, week of March 1; Maggie Teyte, week of March 14; Ignace Jan Paderewski, Sunday, March 28; Julia Culp, week of April 11; Barrère Ensemble, week of April 25; Anna Pavlowa, with Russian Ballet and Orchestra, in May.

Isadora Duncan is expected to appear in San Francisco, but her name is on the doubtful list.

It is possible, too, that Manager Greenbaum will be instrumental in bringing grand opera for the usual local season of four or five weeks, though none of the great organizations of New York, Chicago or Boston will be available.

New Quintet Club

A new home enterprise by the popular manager insures an excellent series of chamber music performances. The San Francisco Quintet Club is to be introduced to the public on November 1, under the Greenbaum auspices. It was founded by E. M. Hecht, a wealthy young musician. The members are Louis W. Ford, violin; C. B. Evans, viola and violin; Victor de Gomez, 'cello; Gyula Ormay, piano; E. M. Hecht, flute. Nathan Firestone, viola, has been engaged to assist in two special concerts. Mr. Greenbaum has always been interested in chamber music and has promoted several noteworthy organizations. Last year the Beel Quartet, under his management, gave a series of high-class concerts, but Mr. Beel is now a resident of Los Angeles.

The plan of Mr. Greenbaum and Mr. Hecht, who are jointly financing the new quintet, guaranteeing the salaries and all expenses, is to present programs of exceptionally meritorious character, with as many unfamiliar compositions as possible. The prices will be popular, as low as a dollar for the series of three concerts, in order to increase the interest of the general public in this class of music. At the opening concert on Sunday afternoon, November 1, Dohnanyi's Terzet, for violin, viola and 'cello, and the Chausson Quartet will be given their first San Francisco hearings.

The Symphony Season

Ten Friday afternoon concerts are to be the main features of the San Francisco Symphony Orchestra's season, under the direction of Henry Hadley. In addition to these, some special programs of more popular character will be given on Sunday afternoons, and there will be one out-of-doors concert, free to the public, in Golden Gate Park. It is expected,

too, that the orchestra will give concerts in Oakland and other nearby cities.

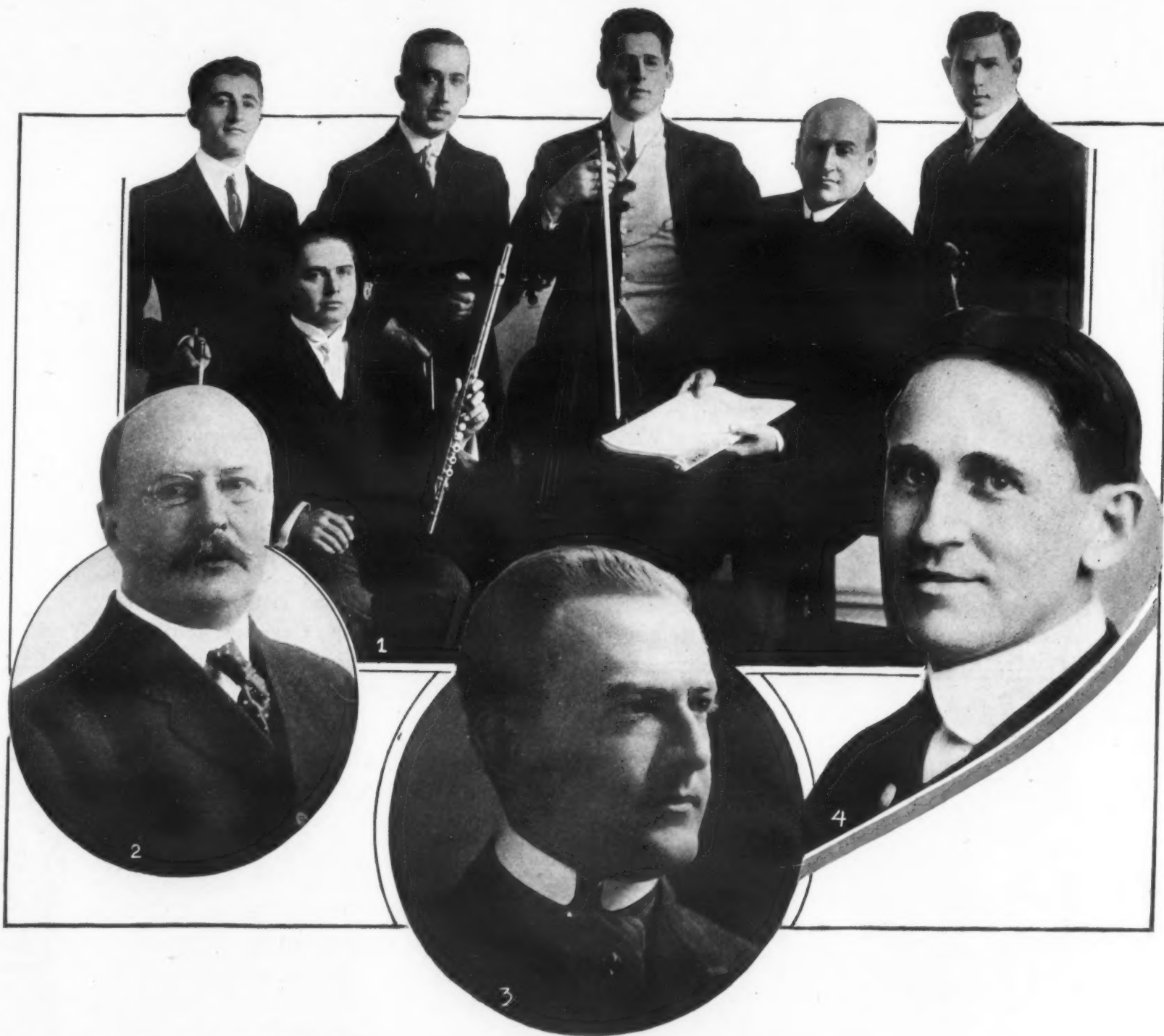
Frank W. Healy is the manager of the orchestra, and, under the direction of the Board of Governors, headed by W. B. Bourn, Richard M. Tobin, John D. McKee and John Rothschild, he is making a splendid success of the work.

will appear with the Symphony Orchestra are Marcella Craft, who is engaged for November 6 and Tina Lerner for December 4 and 11. Miss Lerner is to play the Tchaikowsky Concerto No. 1, and the Grieg Concerto in A Minor.

Director Henry Hadley is hard at work in rehearsal with his excellent

paign that was begun at the time of organization has not yet brought any results. Mr. Mason of the *Examiner* recently voiced the demand anew when he said:

"While I am full of admiration for the work which Henry Hadley's men have done and fuller still of admiration for



No. 1—San Francisco Quintet Club (Will L. Greenbaum, Manager). Left to Right, Nathan Firestone, Viola; E. M. Hecht, Flute; C. B. Evans, Viola; Victor de Gomez, 'Cello; Gyula Ormay, Piano; Louis W. Ford, Violin. No. 2—Will L. Greenbaum, for Twenty Years a Successful Concert Manager in San Francisco. No. 3—Henry Hadley, Conductor San Francisco Symphony Orchestra. No. 4—Frank W. Healy, Concert Manager and Manager of the Orchestra

Mr. Healy has engaged several important stars for the third year of his concert direction enterprise, announcing contracts as follows:

Julia Claussen, November 5 and 8; Marcella Craft, November 22; Tina Lerner, November 29 and December 13; Willy Burmester, January 17 and 31; Johanna Gadschi, April 4 and 11. These engagements are apart from the orchestra.

Others expected to come under the Healy management are Jacques Thibaud, Albert Spalding and Katharine Goodson. Several of the artists, who

body of musicians. This is the fourth season of the orchestra, with few changes in the personnel, and the effects of the continuous training ought to show to good advantage. Adolph Rosenbecker will continue as concertmaster. Every man in the orchestra has the highest qualifications, and the only thing to be regretted is that the financial support does not permit the musicians to give up other employment and devote themselves exclusively to symphony work. We have all been clamoring for the change that is needed in this latter direction, but the cam-

what I believe they could do under favorable conditions, no reasonable person will shut his eyes to the fact that existing conditions are such that no man can bring out of the men the best that is in them. When Mr. Kreisler played the Beethoven Concerto the orchestra had a single rehearsal, and under the circumstances I think they did wonderfully well. But if it had been the Boston Symphony or the Chicago Orchestra, the work would have had several day's work bestowed on it. Moreover, the Bos-

[Continued on next page]

A BROADENED CONCERT FIELD IN SAN FRANCISCO

[Continued from page 115]

ton and Chicago players would have grappled with the composition with clear minds and untired bodies. Our San Francisco instrumentalists, on the other hand, earn so little from their symphony engagement that they have to eke out their livelihoods by playing in theaters and restaurants. They approach Beethoven and Schubert with minds steeped in the banalities of café music. If we are to have instrumentalists who will play

the classics in a classic manner we must make it possible for them to live by the work without having to seek their living in the musically degrading atmosphere of the cabaret."

About 300 of our wealthy men and women, many of them millionaires, perform a commendable public service in standing as guarantors of the orchestra; but the trouble is that they do not guarantee enough.

Novelties Listed

Mr. Hadley is to present various im-

portant works that are new to San Francisco, among these being Kalinnikow's Symphony No. 1, in G Minor, the Paul Dukas symphonic poem, "L'apprenti sorcier," Tschaikowsky's "Manfred" and "Francesca da Rimini," the Ippolitoff-Iwanoff "Iberia," Bantock's "Pierrot of the Minute" overture, Glazounow's Symphony No. 8 and the Sibelius Symphony No. 2.

The symphony concerts are to be given in the Cort Theater, where, too, all the Healy stars will appear. Manager

Greenbaum is to give his concerts in the Columbia and Cort theaters and the Scottish Rite Auditorium.

Popular symphony programs by the People's Philharmonic Orchestra, Herman Perlet, director, will be continued during the season. Audiences of from 5,000 to 7,000 persons attend these concerts at admission rates of twenty-five and fifty cents. The orchestra is a good one and is accomplishing a great deal in bringing symphony music to the general public.

THOMAS NUNAN.

AMERICA AS MECCA FOR PIANISTS

Many Schools Represented in Programs to Be Offered by the Twenty or Thirty Leading Artists of Europe and America Who Will Tour Country This Season

By HARRIETTE BROWER

AMONG all the musical artists appearing before the public, the pianist holds a unique place. A singer, a violin or 'cello virtuoso has an accompaniment, a background, so to say, for his work; should there be a slight lapse of memory the accompanying instrument can always smooth over the little blemish. The pianist, however, must stand alone; he dare not make a slip, for there is no one to gloss it over. He has the whole great stage to himself. On his ten fingers, his self-dominion, his ability to interest and hold his audience, lie his chances of success, his power at the box office, his fame and fortune. The responsibility is great, but the glory of a real artistic triumph is worth all it costs.

There promises to be an abundance

of piano music in America this season, and in spite of European conditions we shall have many foreign artists with us. At the same time there will be plenty of opportunities for our native pianists to be heard.

One of the first of the foreigners who will appear in New York will be the English pianist, Leonard Borwick, who has been called "the surprise of 1912." On his first visit Mr. Borwick gave but one recital in the metropolis. This season he will play several comprehensive programs here. We shall hear from him the Brahms Sonata, the Chopin in B Minor, the Sonatas, op 57 and 11, of Beethoven; many Schumann numbers, including the Toccata, Novellettes, "Forest Scenes"; a good deal of Chopin and some little known classics. Mr. Borwick is a serious artist and his programs are always well contrasted.

Harold Bauer will be with us again, so will Josef Hofmann and Paderewski. Rudolf Ganz is already active in his third tour. Mark Hambourg, Zeisler, Gabrilowitsch, Lhévinne, Hutcheson, Busoni and Goodson will delight us once more. Arthur Shattuck will also tour America, and on his orchestral programs will figure a new concerto by George F. Boyle, besides those of Tschaikowsky, Rubinstein and Saint-Saëns. Several new aspirants for fame will visit us, among them Carl Friedberg.

There are many women players, both native and foreign, who by their talent, industry and perseverance are fast climbing to the heights of renown. Our hearts are warm, our sympathies wide; we want to hear them all.

Mme. Olga Samaroff, whose tour began with the Worcester Festival, will have a long season. Her orchestral repertoire contains seven of the greatest concertos, while in recital she will play the "Sonata Eroica" of MacDowell, many standard compositions and some novelties.

Tina Lerner will give her New York recital in November, playing a group of little known Italian classics, the Liszt Sonata, some Chopin and a group of modern Russian composers. From here she will go to San Francisco, where she will play the Tschaikowsky and Grieg concertos with orchestra. Eleanor

Spencer, who has many orchestral concerts ahead of her, will bring out the "Symphonic Variations" of César Franck, which has not been played in America in some time. Germaine Schnitzer, who opens her tour in Denver, has added the Henselt to her list of concertos; this has not been heard in so long a time that it will seem like a novelty. Ethel Leginska will offer a rather unusual program for her New York recital; she will play the twenty-four Chopin Etudes, arranged in two groups, divided by the Sonata, op. 35.

Thuel Burnham has been announced for an American tour, beginning with a New York recital in November. Among his orchestral numbers are the MacDowell and Grieg Concertos, which the writer has heard played by him in Paris with fine musicianship.

It is of course too early to determine just what trend the programs of the artists will take, as many of them will not arrive here till the new year. But one thing is certain. Twenty-five or thirty pianists, many of them artists of the first rank, will furnish lovers of piano music many hours of delight.



JOSEF LHEVINNE

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JOSEF LHEVINNE

Loudon Charlton has received a cablegram from LHEVINNE, reading:

"Safe in Wannsee. Germans most kind. Free to leave country."

This removes any lingering doubt as to the distinguished Russian's American tour. LHEVINNE will arrive the latter part of December, and will be heard in Concert and Recital from Coast to Coast.

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¶ Something over a year ago, one of the best known conductors in America, in speaking of Frederic Martin, said: "I consider Frederic Martin the foremost basso we have to-day, and there is reason for it. He is absolutely reliable and thoroughly experienced. His voice is unusual in its flexibility and glorious in quality and power; then his personality is so agreeable that he wins an audience even before he sings."

¶ He has been re-engaged by the New York Oratorio Society, by the Philharmonic Club, of Minneapolis, and the A Capella Chorus, of Milwaukee, for their performances of "The Messiah" in December.

His managers are FOSTER and DAVID, 500 Fifth Avenue, New York.

FREDERIC MARTIN, Basso



WILL L.
Greenbaum

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SAN FRANCISCO, CAL.

ST. LOUIS TO EXPERIMENT WITH POPULAR OPERA

Carrying Out of Plans for a Monumental Opera House and Permanent Operatic Organization May Depend Upon Amount of Support Given San Carlo Company During Two Weeks' Season in November

ST. LOUIS, Oct. 10.—Despite the conditions abroad, this city, judging by the announcements already made, will not suffer in the least this Winter in hearing its full quota of the world's best artists in opera, concert and recital. Among the many artists engaged for concerts and as soloists for the Symphony Orchestra, there has been only one cancellation.

In seasons past the opera season, although short, has been foremost among musical events, and for a number of years the Metropolitan and Chicago Opera companies came here for four or five performances. With the abandonment of the Chicago company's season and the restriction of the Metropolitan tours, the grand opera committee will try an innovation next month, from November 9 to 21, when it will present the San Carlo Opera Company, under the direction of Fortune Gallo, in twelve performances, including "Aida," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Faust," "Pagliacci," "La Bohème," "La Sonnambula," "Lucia di Lammermoor," "Manon," "Martha," "Masked Ball," "Rigoletto," "Tales of Hoffmann," "Traviata," "Trovatore."

There will be four eminent guest artists, Florencio Constantino, tenor, formerly of the Boston Opera House; Mme. Jeanne Gerville-Réache, contralto, formerly of the Manhattan and Chicago-Philadelphia Opera companies; Regina Vicarino, soprano, who has won success both in Europe and America, and Fausto Castellani, dramatic tenor, a favorite in European opera houses. Giuseppe Angelini will conduct.

The opera committee has decided to make the season a test of the question as to whether the people of the community care enough for the masterpieces of lyric drama, produced by capable artists, to respond generously to an offering at prices ranging from fifty cents to two dollars—the scale usually charged at the best theaters for good dramatic productions.

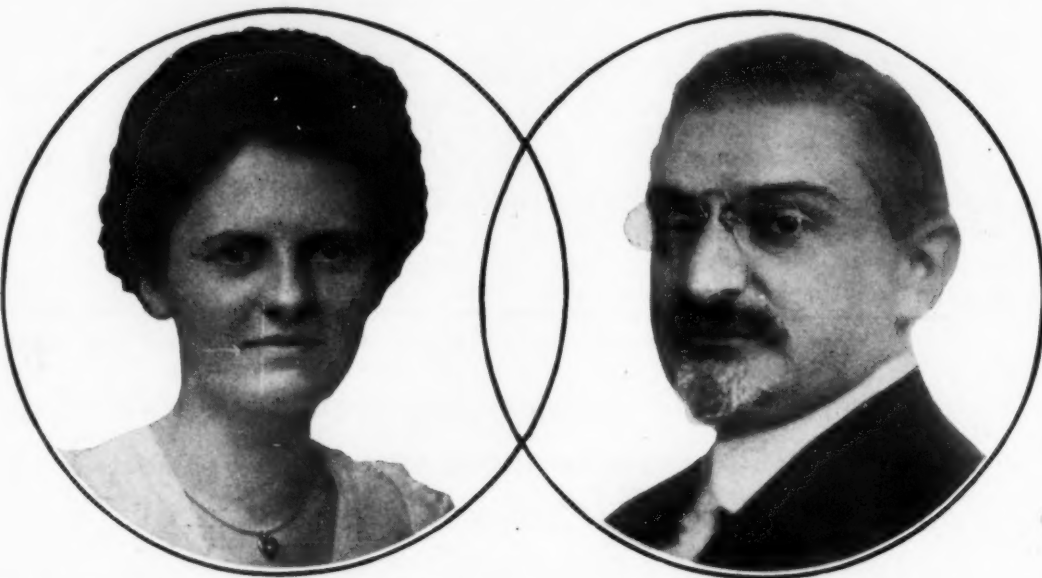
On the result of the test will depend, to a large extent, the carrying out of the work of the Grand Opera House Founders' Committee, of which Edward A. Faust is chairman, for the financing and erection of a monumental opera house and the establishment of grand opera as an institution in this city. A large amount of money has been subscribed for the stock of the opera house and plans are well advanced toward the choice of site and designs.

The executive board consists of George W. Simmons, Mrs. John T. Davis, Jr., Mrs. J. L. Mauran, Edward A. Faust, Charles A. Stiz, Daniel G. Taylor, Alexander Hilton and Guy Golterman and a board of guarantors numbering twenty-six of the most prominent citizens of St. Louis.

The San Carlo company made an excellent showing last season, and the opera this year will be given for the first time in many years at prices within the reach of all opera lovers. The season will be given at the Odeon, which has been remodeled.

The Symphony Season

The Symphony Orchestra again starts its season with the largest number of subscribers in its history. Mr. Zach has built up an organization worthy of being compared with the finest in the country. There will be the usual fifteen pairs of concerts on Friday afternoons and Saturday nights and the twenty "Pop" concerts on Sunday afternoons. The season opens November 6-7, with the first "Pop" the following day. There will be no soloist at the first concerts, but Marie Sundelius, the soprano, who created such a favorable impression here last year, has been engaged as soloist for the November 13-14 pair. Following her will come Carl Friedberg, pianist; Willy



Hattie B. Gooding, Principal Local Manager of St. Louis. Max Zach, Conductor St. Louis Orchestra (Photo, Kajiwara)

Burmester, violinist; Arrigo Serato, violinist; Olive Fremstad, soprano; Ferruccio Busoni, pianist; Fritz Kreisler, violinist; Olga Samaroff, pianist; Maggie Teyte, soprano; Leo Slezak, tenor; Ossip Gabrilowitch, pianist, and, at the final pair, Josef Lhévinne, pianist. This leaves three open dates to be filled later in the season. At least two will have soloists.

Mr. Zach, who will again direct the destinies of the organization, was in the center of the European war zone during the Summer, but is now in this country. He was anxious to obtain a large amount of new music, but his sudden departure from Europe prevented him from getting it and the list of novelties this year will therefore be smaller than usual.

It will include, however, the Symphony No. 4 in C, by Ropartz, Oldberg's "Variations," a "Paraphrase on the Popular Walloon Theme," by Ysaye; Wallace's "Villon," the "Roumanian Rhapsody," by Enesco, and "Intermezzi Goldoni," by Bossi. Officers of the society are: President, James E. Smith; vice-presidents, Hugo Koehler, Hanford Crawford, George D. Markham, A. W. Douglas, Mrs. Philip N. Moore, Mrs. W. A. McCandless, Charles W. Moore, treasurer, and A. J. Gaines, manager.

Pageant Choral Society

The year will provide much good choral singing. The newest and perhaps the most popular organization of its kind that has been formed in the city is the St. Louis Pageant Choral Society, of which John Gundlach is president, E. J. Troy, secretary, and Frederick Fischer, musical director.

The immense chorus of 750 mixed voices, which sang the stirring music for the "Pageant and Masque of Saint Louis" last May, made such an impression that it was decided to create a permanent mixed chorus of at least 300 voices. For many weeks Mr. Fischer and his assistants have been examining voices, many of them the best in the city, and many from other choral organizations.

The first concert will undoubtedly take place the last of November or the early part of December, when the entire music of the Masque, composed by Frederick Converse, of Boston, will be produced with the accompaniment of a large orchestra. There will be another concert later in the season at which several of the large oratorio works will be sung with soloists. The Choral Art Society, which was formed last year, disbanded this Fall because so many members joined the new chorus.

The ever reliable Apollo Club is to give three concerts: On November 24, with Helen Stanley, the American soprano, as soloist; on February 2, with two soloists, Mabel Rhead, pianist, and Beatrice Harrison, of London, 'cellist, and, April 13, with Orville Harrold, the famous American tenor, as soloist.

This will be the twenty-first season of the club and the fifth under the directorship of Charles Galloway. Officers this season are Philip A. Becker, president; J. B. Cozzens, first vice-president; Charles B. Hardin, second vice-president, and C. W. Hughes, secretary and treasurer.

Women's Chorus

Of no less importance are the concerts which are given annually by the Morning Choral Club, composed entirely of women. "Members' Day" falls on No-

vember 12, when the usual morning recital will be given at the Wednesday Club Auditorium, the artists being Florence Hinkle and Herbert Witherspoon. The morning Christmas recital will take place as usual the first week before the holiday, and the first private evening recital by the club will be given on January 19, at the Odeon, all under the directorship of Charles Galloway.

The club will be assisted by Frank Gittelson, the violinist, who will make his first appearance here at this concert. Mrs. Carl J. Luyties will play all piano accompaniments, as has been the custom for many years. The second private recital will also be held at the Odeon about April 20, but no artists have been decided upon. The final concert will take place in March, but nothing definite has been decided on that either. The officers for this season are Mrs. Samuel B. Ball, president; Mrs. Howard C. Boone, first vice-president; Mrs. J. Campbell Smith, second vice-president; Mrs. Charles L. Allen, recording secretary; Mrs. Ernest N. Birge, corresponding secretary; Mrs. Archer O'Reilly, treasurer; Mrs. Taylor Bernard, librarian.

Outside the symphony concerts lovers of orchestral music have an opportunity twice a year of hearing good performances by the St. Louis Orchestra Club, composed of nearly one hundred amateur musicians, under the leadership of Frank Gecks. No dates or soloists for the two concerts have been announced yet, but the players are hard at work on several numbers for the first performance, among which will be the "Marche Ecossaise" of Debussy, several movements from the Tchaikovsky Symphony No. 6 and the Sibelius Overture, "Finlandia."

Officers this year are Dr. Max W. Jacobs, president; Dr. Carl Summa, vice-president; John C. Waller, secretary and treasurer; Jerome Goldman, assistant secretary.

Two concerts will be given as usual by the Knights of Columbus Choral Club, which specializes in Gregorian music and selections from grand opera. This will be the club's twelfth season. It will be under the leadership of William F. Diebels, who comes from Holland and who has had vast experience in this work. The officers include Charles Mulligan, president; Alonzo F. Barr, vice-president; John P. Walsh, secretary; William J. Donahoe, treasurer.

Local Managers' Announcement

It is doubtful if there ever has been offered to St. Louisans by local managers

Symphony Society Begins Season with More Subscribers Than Ever Before—Formidable Array of Soloists Engaged—Pageant Choral Society of 300 Voices to Give Two Concerts—Local Manager Announces Crowded Calendar

a better prospect for concerts and recitals. Foremost comes the name of Hattie Gooding, who has her headquarters in the Kinloch Building. Miss Gooding has a well diversified list of artists who will be heard at the Odeon, Sheldon Memorial Hall and the Wednesday Club Auditorium. Her success last year in furthering joint recitals has prompted her this year to make similar combinations and, as a result, her list includes many more artists than are usually presented by a local manager. Her season will open at the Odeon, November 28, with a recital by Efreim Zimbalist and Alma Gluck. Miss Gooding was to have had an opening date this month and had booked Emmy Destinn and Dinh Gilly, whose tour unfortunately was cancelled. She will present Elena Gerhardt and Clarence Whitelhill, on January 23. Arthur Shattuck, the American pianist, and George Hamlin, the American tenor, will follow on February 9, and Mme. Ernestine Schumann-Heink will appear in recital on the 23rd of the same month. Then will come a novelty for us in the form of a concert by the Barrère Ensemble from New York on April 12 and a recital by Alice Verlet, the date of which has not yet been decided upon.

Interspersed among these events will come a series of chamber concerts and recitals, which will include the Kneisel Quartet (date not decided), Foxton Ferguson, the English folk-love artist, on February 27; David and Clara Mannes, March 18, and Arthur Alexander in a recital on a date to be fixed later. Miss Gooding's success in the last two years has placed her among the leading local concert managers of the country.

A newcomer in the field, S. H. Long, has announced two performances to take place at the Odeon. The first, which will constitute the musical opening of the season, will be a joint recital by Alice Nielsen and Rudolph Ganz. The second event will be a song recital by John McCormack on January 30, 1915. Several other engagements are under consideration.

The Russian Dancers, with Anna Pavlova, will appear at the Odeon on December 14.

A feature of the Lenten musical season has always been the lecture-recitals of Ernest R. Kroeger, the local pianist. This time Mr. Kroeger will give five recitals on "The Classic Sonata," "The Modern Sonata," "Centenary of the Composer, Stephen Heller," "American Composers" and "Modern Opera." He has also been engaged for about twenty appearances outside St. Louis.

The Century Opera Company will appear here on its tour, but it is not definitely known when.

HERBERT W. COST.

Yvonne de Tréville, a loyal daughter of the South, desiring to help the "cotton crusade," will wear gowns of that cloth at her costume recitals in America this season. She sings the airs of Jenny Lind in crinoline, which "will recall the Civil War, when prices of cotton goods soared skyward like the tones of the Swedish Nightingale."

Ernest R. Kroeger

DIRECTOR

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Musical Art Bldg.

ST. LOUIS, MO.



Rebecca Davidson PIANIST

Some American and European Comments

NEW YORK TRIBUNE

There was an evident musical sense and no little dramatic power which if properly directed will lead the young woman to the goal of her ambition.

NEW YORK PRESS

Her technique stood her in good stead and carried her through the exacting traverses of the Bach-Tausig "Toccata and Fugue."

NEW YORK HERALD

Her program was one of considerable difficulty, but her technical equipment was equal to most of its exactions. She evidently has been well schooled.

NEW YORK MAIL

Those who braved the cold last night to hear Rebecca Davidson were well repaid. She has unusual talent and has brought her art to a point where it has much that is enjoyable and finished. She has unusual depth of tone, and admirable technical equipment and a powerful left hand.

NEW YORK STAATS-ZEITUNG

Miss Davidson is thoroughly musical, temperamental and intelligent. Her technique is well developed and in the octave passages was surprisingly brilliant. With her modest and sympathetic personality and by further study she will surely be successful.

LONDON TIMES

Has a good wrist play and the Finale was a fine achievement.

LONDON TELEGRAPH

Her playing was extremely warm and sensitive.

VIENNA JOURNAL

Played with astonishing maturity in expression and technique the Chopin F Minor Concerto.

VIENNA ABENDBLATT

Rebecca Davidson played again through her subtle rhythmic feeling, individual taste and temperament.

Walter Anderson
171 West 57th Street
NEW YORK

H. T. PARKER wrote in The Boston Transcript, September 26th, 1914, in forecasting the Boston Symphony Season:

"There will be ten assisting artists, which will include three women singers and one man singer, Mesdames Culp, Gerhardt, Hinkle and Mr. Amato."

"Miss Hinkle deserves the distinction that has fallen to her. On no other ground than the proved qualities of her voice, artistry and imagination, by no other title than her just rise and progress she—an American singer and in the concert room only—has been called to the most exacting concert stage in America. Once and again in this sorry and warped old world of ours, mere achievement does have its due reward."

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Two of the Latest Songs to Captivate the British Public
ARE BY THE WELL-KNOWN COMPOSER
W. H. SQUIRE

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The outstanding feature of the performance was the "Elijah" of Mr. Graham Marr. It was a very noble piece of characterization, and excellently sung.—Dramatic version of "Elijah," Moody-Manners Opera Co.—*Ernest Newman in the Liverpool Post*.
Mr. Graham Marr as the "Wolfram" was magnificent. He sang his arias with exquisite taste and a full display of the highest vocal art, never overdoing anything for the sake of applause. His interpretation of the eminently difficult role was a manly one, his appearance and acting adding greatly to his performance.—*Montreal Herald*, March 7, 1914.

Graham Marr's "Wolfram" was a treat. He has a gorgeous baritone voice and sings and acts with great flexibility. He invests his songs with strong feeling and enunciates with great distinctness. In him action and song combined into harmonious expression.—*Ottawa Citizen*, Feb. 28, 1914.
The dignified appearance and remarkably good singing of Mr. Graham Marr gave a note of real conviction to the impersonation of the part.—*Pall Mall Gazette*, London, May 15, 1912.

His colder and quieter bass voice came in admirable contrast to that of Mr. Graham Marr, who can put a splendid intensity into his singing, and did not lose the opportunity that the character of Alberich gives him.—*The Transvaal Leader*, July 4, 1913.

Graham Marr, as the High Priest, proved to be another Quinlan acquisition. His voice was excellent and his acting equaled his voice. His singing has made a very deep impression. Mr. Marr's baritone is rich and even.—*Johannesburg, Transvaal, Sunday Times*, June 29, 1913.

The best part in the whole opera is that of Wolfram, and it was superbly done by Graham Marr. The spirit of his acting and his glorious rich baritone made the characterization the outstanding one of the evening. From the moment that he informs "Tannhauser" that "One Glorious Prize was Won by Thee Alone," through to the finale in the gloom outside the Wartburg, where he sings the exquisite "O Star of Eve, Thy Tender Beam," he could not have been excelled.

Another point greatly in Mr. Marr's favor is his clear enunciation. Unless we have this, the translation of these operas into English is waste effort.—*The Edmonton Journal*, Jan. 30, 1914.

**GUNTHER IN
GÖTTERDAMMERUNG**



SEATTLE BELIEVES IN MUSICAL INDEPENDENCE

City Has Developed Its Own Opera Company and Its Own Orchestra as Well as Numerous Efficient Choral Societies—Number of Concerts by Visiting Artists Curtailed—A Reaction from Over-Supply of Previous Seasons—Movement for Municipal Auditorium Gaining Headway

SEATTLE, WASH., Oct. 1.—From present indications, Seattle's musical interests will be concentrated chiefly upon its Standard Grand Opera Company, its Philharmonic Orchestra and its various choral organizations. The number of concerts by visiting artists scheduled so far appears incredibly small when compared with the lists of previous years. Aside from the four artists announced for the Ladies' Musical Club series and the soloists to be announced later for the Philharmonic concerts, no dates have been set.

This condition is due in a large measure to the disproportionate number of attractions that have been brought to this city during the last two or three seasons and the consequent failure of several managerial ventures. The apparent lack of interest in many attractions can scarcely be charged to any want of appreciation. It is rather that the supply so greatly exceeded any reasonable demand that the musical public found itself unable to respond. Perhaps another reason will be found in the fact that in the last three years greater demands have been made on the public for the support of local organizations. In any event a conservative season will go a long way in determining for the local manager the normal demand and at the same time serve as a stimulus for local concert-goers.

The Ladies' Musical Club has achieved unusual success since it entered the managerial field thirteen years ago. The organization has done much in fostering the musical growth of the city as well as in managing its affairs with splendid executive ability. No member of the organization receives a salary, the profits of the season going toward an endowment and scholarship fund. The calendar for the coming season is as follows:

October 1, Mme. Fremstad; January 8, Leo Slezak; February 22, Alma Gluck and Efreim Zimbalist; March 5, Josef Lhévinne.

The club's officers for the coming season are Mrs. Bamford A. Robb, president; Mrs. W. D. Perkins, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. A. K. Fisk, corresponding secretary; Mrs. J. R. Hager, treasurer.

City's Own Opera Company

The season announced by the Standard Grand Opera Company has created widespread interest. Immediately after the initial season last Spring the company reorganized, incorporated and set to work preparing a repertoire for the coming year. Rehearsals have been carried on during the entire Summer in



In Center: Mrs. M. A. Gottstein (Photo, James & Bushnell), Executive Secretary, Ladies' Musical Club, Which Manages Concerts of Visiting Artists. On Left: Montgomery Lynch (Photo, James & Bushnell), President Standard Grand Opera Company of Seattle. On Right: John M. Spargur (Photo, Field), Conductor Seattle Philharmonic Orchestra and Standard Grand Opera Company

preparation for the opening performances early in October. The staff of the organization includes Montgomery Lynch, president; B. Sprotte, business manager; John M. Spargur, musical director; Mme. Hesse-Sprotte, stage manager.

According to the present plans thirty-two performances are scheduled as follows: "Il Trovatore," four performances; "Cavalleria Rusticana" and "I Pagliacci" in double bill, four performances, week of October 5 to 10; "Hänsel and Gretel" and "Faust," four performances each, week in January; "Lohengrin" and "The Merry Wives of Windsor," four performances each, week in April; "The Gypsy Baron," eight performances, week in May or June.

The list of singers includes: Sopranos, Romayn Jansen, Mrs. C. H. Hopper, Mrs. George F. Russell, Gwendolin Geary, Florence Woodcock McKinstry; contraltos, Mme. Hesse-Sprotte, Mrs. F. E. McGregor; tenors, Theo Karl Johnston, Neal Begley, G. E. Hill, Arne Nordskog; baritones, Frederick Graham, Ernest Moreck, H. H. Tuttle and Walter Paull.

Five Concerts for Philharmonic

The Seattle Philharmonic will give its usual season of five concerts under the leadership of John M. Spargur. The soloists have not yet been announced. The orchestra, which has passed its third season, has gained a permanent place in the city's artistic life. The success of the organization has been made possible almost entirely by the tireless efforts of Mr. Spargur, who, with the exception of the first season, has not only conducted but has assumed the entire responsibility in managing each concert. Last season, with a very small guarantee fund, five concerts were given with such artists as Carreño, Clarence Whitehill, Cordelia Lee and Sybil Sammis-McDermid as soloists, and the season ended without a deficit. The concerts were of the highest order and well attended. It is Mr. Spargur's aim, in time, to double the number of regular concerts and to inaugurate a series of Sunday afternoon "Pop" concerts.

Considerable impetus has been given the movement started by the Seattle Federation of Music Clubs to secure a municipal auditorium. The matter has been taken up by a committee of prominent citizens and has received the en-

dorsement and co-operation of such civic bodies as the Chamber of Commerce, the Municipal League, and the Commercial Club. The building planned will be adapted to the requirements of large assemblies and musical attractions. The main auditorium will accommodate 5,000, and the several smaller halls will be available for affairs of lesser importance. That there is great need of such a building has been pointed out many times, and, in view of the many large conventions scheduled for this city next Summer, it has become an absolute necessity. An auditorium of this kind will solve for many local organizations the problem of a suitable concert hall, and will also afford the local manager cheaper rental fees and, by reason of its seating capacity, make lower rates for concerts possible.

The Choral Societies

Within recent years Seattle has taken considerable pride in the development of its choral bodies, of which the Amphion Society, People's Chorus and Ladies' Musical Club Chorus are notable examples. The People's Chorus resumed rehearsals early in September under the direction of W. H. Donley. The organization has announced its intention of sending a picked chorus of 150 singers to the competitive festival in San Francisco next August.

The Amphion Society, Claude Madden, conductor, is a male chorus of long standing and one of the foremost organizations of its kind in the Northwest.

It is composed of more than seventy singers and, as in former years, will give Autumn and Spring concerts and possibly a joint concert with the Ladies' Musical Club Chorus, of which Mr. Madden is also conductor. The Society has announced for its Spring concert the re-engagement of Jennie Taggart, the English soprano.

Among the new choral organizations entering the field this year, the Howe Club, a mixed chorus and amateur orchestra, and the Y. W. C. A. Chorus of 200 women singers, under the direction of Helen Howarth Lemmel, promise well. The following organizations will also fill a place in the city's musical life: Verein Arion, Claude Madden, conductor; Liederkrantz, Alfred Lueben, conductor; Euterpe Society, Mme. Hesse-Sprotte, conductor; Rubinstein Club, Grace Farrington Homsted, conductor; Lyra Club, Karl Schwerdtfeger, conductor; Orpheus Male Choir, Karl E. Tunberg, conductor.

A Seattle Federation

The Seattle Federation of Music Clubs, organized last Winter, is composed of representatives of nine of the leading musical clubs of the city. During the coming season the Federation will devote its efforts to establishing "community music" in the playfields of the city and in forming a "talent fund." The Federation's officers are: Helen H. Lemmel, president; Melvin O. Sylliaasen, vice-president; David S. Craig, secretary, and Oscar E. Olsen, treasurer.

The Musical Art Society, a club for professional women musicians, has exceeded the hundred mark in membership. The society is at present considering a lease on quarters in the Bellar-geon Building as club rooms. Business meetings of the organization are held weekly and informal programs given monthly. The officers for the coming year are: Clara Wolfe, president; Lucy K. Cole, first vice-president; Mrs. Frederick Bentley, second vice-president; Edna Coleman, secretary; Mrs. Jesse Nash Stover, treasurer.

The Clef Club, which so successfully promoted the People's Chorus last season, has turned the management over to the chorus itself. In so doing the club has stated that its policy has been merely to promote such enterprises for the city's musical welfare and not to interest itself too deeply in the managerial side.

The following clubs will carry out their usual activities: The Franz Abt Club, Mrs. Frank Goodhue, president; Music Study Club, Mrs. W. D. Barkhuff, president; MacDowell Club, Mrs. Franklin Shuey, president; Monday Practice Club, Mrs. Frederick Bausman, president.

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ACTIVITY OF DR. WOLLE STIRS YORK CHORAL LIFE

YORK, PA., Oct. 10.—Choral rivalry continues strong in this Pennsylvania center. The York Oratorio Society, by far the largest organization of singers in this city, will shortly take up its work in preparation for the Spring concert. At a meeting of the board of governors early in October the details for the season's work will be mapped out. Dr. J. Fred Wolle, conductor of the Bach festivals at Bethlehem, has taken charge of the chorus and his ability as a director was proven to this community in the giving of one of the most successful concerts of the society last April. The officers of the society are: Hon. A. B. Farquhar, president; Dr. E. T. Jeffers, vice-president; C. C. Frick, treasurer; J. A. Miller, secretary; D. P. Klinedinst, assistant secretary. The board of governors is composed of: Hon. A. B. Farquhar, C. C. Frick, Dr. E. T. Jeffers, J. H. Findley, D. P. Klinedinst, Ellis S. Lewis, Edward Leber, George H. Whiteley, Rev. Frederick G. Gotwald, Max Grumbacher, Vincent K. Keesey, R. A. G. Ault, R. F. Motter, M. B. Gibson, S. C. Frey, J. A. Miller, R. T. Whitehouse, H. R. Kraber and W. W. Van Bamen.

The male chorus of the Young Men's

Christian Association filled a number of engagements during the past Summer. Urban H. Hershey, composer, is the director. The chorus will give its annual Spring concert some time during the months of March or April in the High School auditorium. The chorus numbers twenty-six voices, including some of the best singers in this city. The officers are: E. H. Roth, president; Norman W. Plitt, vice-president; C. E. Fisher, secretary; Ivan Baker, assistant secretary; Murray Ness, treasurer; H. M. Beck, librarian; Clarence Baum, assistant librarian; H. A. Bailey, general secretary of the Y. M. C. A., the assistant director. The business committee consists of: J. R. Siller, A. T. Scarborough, Lambert Greenewalt.

M. B. Gibson, director of the Heidelberg Choral Society, of the Heidelberg Reformed church, has announced that he expects to take up the work of the society some time during November. It is probable that a concert will be given some time after the Christmas holidays.

The Elite Male Chorus, one of York's youngest musical organizations, will shortly resume its work for the season. The chorus numbers sixteen voices and C. H. Stermer is the director.

GEORGE A. QUICKEL.

Heinrich Zöllner, the German composer, recently celebrated his sixtieth birthday.

Bentley Nicholson, Tenor, to Make Tour of South

Bentley Nicholson, tenor, has opened his second New York season as teacher and concert artist after a vacation spent in Virginia mountain resorts, where it has been Mr. Nicholson's custom to appear each Summer in recital. Although a recent addition to New York musical life, Mr. Nicholson is associated with two leading Manhattan churches as solo tenor, and even in his first year booked a number of concert engagements. He is at present arranging for a Spring tour which will take him as far south as New Orleans. This American singer has a thorough mastery of Russian, and is preparing to give recital talks on the Russian song, using his own translations of the text.

The East Dallas Christian Church Choir of fifty voices under the direction of Earle D. Behrends will present "The Messiah" in Dallas, Tex., at Christmas time, and "The Prodigal Son" in the Spring. Mrs. H. V. Culp is the organist. The church has just been presented with a new pipe organ by M. H. Thomas, the cotton king, and early in October the choir will give a special dedicatory program. The choir has also been asked to perform "The Messiah" in several North Texas towns during the Fall.

Louise Edvina and Mme. Namara-Toye sang at a matinée arranged in London by Isidore de Lara in aid of the destitute wives and children of Frenchmen in England called to the front.

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Photo by Mishkin.

MAINE AGAIN RESPONDS EAGERLY TO FESTIVAL SPIRIT

High Enthusiasm Aroused by Bangor and Portland Concerts under Director Chapman—Triumph for Marcella Craft—Nina Morgana a General Favorite—Artistic Conquests for Misses Austin, Cooper and Tardivel, Mrs. Williston, Mrs. Otis, Messrs. Giordano, Black, Picco, Morris Hill and Chorus



Festival Principals and Part of the Chorus at Bangor, Me. In the Foreground May Be Seen (reading from left to right): Cuyler Black, Mrs. Antonia Sawyer, Mrs. William R. Chapman, President F. O. Beal, Florence Austin, Director William R. Chapman, Nina Morgana, Carl Morris

BANGOR, ME., Oct. 6.—With the first strains of the "Hallelujah Chorus" sung by the big chorus under the bâton of Director Chapman, together with the orchestra, the large audience rose to its feet, and thus marked the beginning of the Maine Music Festival on October 1.

World" Symphony under Director Chapman. Helena Tardivel played the Grieg A Minor Concerto with vivacity and power and with great expression, her work being especially fine in the second movement. For an encore she played Isadore Phillip's "Barcarolle."

As the prominent Maine composer,

Lillian Nordica, who sang the first notes in Bangor Auditorium eighteen years ago, the program closed with the playing of the "Liebestod" from "Tristan und Isolde" by the orchestra. Just before the "Liebestod" was played, Mr. Chapman made this brief speech: "I have never directed an orchestra in this number that Nordica was not present to sing."

At the third concert "Elijah" was given for the fourth time, and the fine work of the chorus, together with the art of the principals, Carl Morris, Mrs. Artha Williston, Jean Vincent Cooper, Florence Anderson Otis and Cuyler Black made it a memorable performance. Especially beautiful was the solo, "Oh, Rest in the Lord," sung by Miss Cooper, to which she was forced to give a double encore. "Hear Ye Israel" was sung by Mrs. Williston with artistic mastery. Cuyler Black's delivery of "If With All Your Hearts" was the finest and most sympathetic presentation of the aria that has been given here since the singing of it by Evan Williams. Carl Morris was an excellent *Elijah*, and his work was masterful, calling forth much praise.

cially Mr. Black's singing of the big aria from "Pagliacci," which was encored. In the playing of Florence Austin, the violinist, music lovers and students of that instrument had a chance to hear a most gifted artist. Her execution was marvelous, her work being especially fine in Wieniawski's Romance and Allegro a la Zingara from his Concerto in D Minor. Miss Austin responded with a couple of encores. The orchestra likewise did excellent work, and the work of the chorus in Rheinberger's "The Stars in Heaven," unaccompanied, was one of the best things done by this body during the festival.

After the Saturday matinée a loving cup was presented by the chorus to F. O. Beal, president of the Eastern Maine Festival Association, and another presentation was made to Director and Mrs. Chapman.

Never before in the eighteen years of the festival has there been such a stirring performance as that given Saturday evening with Nina Morgana, Miss Cooper, Mrs. Otis, Mr. Giordano and Millo Picco as soloists. Rarely if ever before has a Bangor audience been so thrilled by the work of any singer as they were in the case of little Miss Morgana. The audience was held spellbound by her exquisite birdlike tones. After her Gounod "Mireille" Waltz, Miss Morgana came back to bow her thanks several times, and finally dragged on Mrs. Chapman, who, after quieting the applause, said: "I am sure, ladies and gentlemen, that in years to come you will be glad to say you heard little Nina Morgana, down here in Bangor, Maine, at the opening of her great career." The young soprano then interpolated another unscheduled event by kissing both Mrs. Chapman and Mr. Chapman—the latter, much to the director's embarrassment.

Miss Cooper and Mrs. Otis also did fine work in this concert, and the honors were about equally divided between Messrs. Giordano and Picco.

Centenarian Enthusiast

It was pleasing to note in the audience Bangor's centenarian, who has not missed a single festival during the eighteen years. Deacon Duren is totally blind and has been so for many years, but always takes great interest in anything connected with music.

No account could be complete without a word of praise and deep appreciation for Director William R. Chapman and his charming wife, who for eighteen years have worked so unceasingly for the festival.

JUNE LOWELL BRIGHT.

The Western Festival

PORTLAND, ME., Oct. 9.—The first concert of the Western Maine Festival opened with a smaller audience than usual, but music has triumphed gloriously, and one comes away from these concerts with a deep sense of gratitude to William R. Chapman, whose untiring efforts and enthusiasm have developed this organization to its present high efficiency. The programs were practically identical with those of the festival in Bangor.

[Continued on next page]



Some Festival Artists Photographed in Portland: On Left, Marcella Craft; Group, Left to Right, Nina Morgana, Jean Vincent Cooper, Florence Anderson Otis and Helena Tardivel

The soloists for the first concert were Marcella Craft, Salvatore Giordano, Millo Picco and Ernest J. Hill. In the marvelously beautiful singing of Marcella Craft, Bangor music lovers realized that before them stood a truly eminent artist. With a charming personality, a voice pure and flawless, rich in color and dramatic power, she sang her numbers with the utmost good taste and feeling, which was shown in all of her offerings, either the exacting "Ah, fors è lui" from "Traviata," the "Song of Love" by Mrs. H. H. A. Beach, or the dramatic arias from "Madama Butterfly," and in her added "The Year's at the Spring" by Mrs. Beach.

In the prologue to "Pagliacci" Millo Picco made his debut in this city, displaying a voice of much richness, which gained him warm favor. Salvatore Giordano is a great favorite here, and after his splendid performance of "Celeste Aida" he was recalled again and again, finally responding with a double encore. Ernest J. Hill did excellent work in the solo part of the Coleridge-Taylor "Hiawatha's Wedding Feast," which was sung with life and enthusiasm and with clear enunciation by the chorus.

The orchestra came in for its share of the honors on Friday afternoon, especially in the interpretation of the "New

Hallett Gilberté and Mrs. Gilberté were here attending the festival, he kindly consented to play the accompaniments of two of his songs for Florence Anderson Otis to sing, "In Moonlight, In Starlight" and "A Maiden's Yea and Nay," which she presented charmingly.

As a fitting tribute to the memory of

Mrs. Otis took the part of the *Youth* most effectively.

Exemplary in Violin Music

In Saturday afternoon's concert the audience again had the pleasure of listening to Mrs. Williston and Mr. Black, and their work was most praiseworthy, espe-



A Festival Gathering at Bangor. Front Row (Left to Right): Florence Austin, Jean Vincent Cooper, Nina Morgana, William R. Chapman, Mme. Artha Williston, Florence Anderson Otis. Standing (Left to Right): Salvatore Giordano, Carl Morris, Cuyler Black, President Flavious O. Beal, Mrs. William R. Chapman

MAINE AGAIN RESPONDS EAGERLY TO FESTIVAL SPIRIT

[Continued from page 121]

Marcella Craft well deserved the cordial reception accorded her, and in the four arias from "Madama Butterfly" she fairly brought the audience to her feet. Miss Craft, at this her American debut after her operatic triumphs in Europe, proved herself worthy to rank with the other great prime donne who have sung at these festivals.

Millo Picco aroused storms of applause, repeating the "Largo al Factotum" from "The Barber of Seville."

Salvatore Giordano, well remembered as a star of the festival of 1912, demonstrated that his voice has improved wonderfully in the two years. To his "Celeste Aida" he added "La Donna e Mobile" and "Ridi" from "Pagliacci." In "Hiawatha's Wedding Feast," "Onaway! Awake, Beloved" was delightfully sung by Ernest J. Hill.

One was delighted to see the skill and command with which Mr. Chapman conducted the orchestral concert of Tuesday under perfect control. Particularly impressive was the "Liebestod" in memoriam for Lillian Nordica. In a fitting speech Mr. Chapman requested that there be no applause.

Florence Anderson Otis captivated her audience with the "Polonaise" from "Mignon." Helena Tardivel, a talented young pianist, played Grieg's Concerto brilliantly, and for encore played a Barcarolle by her teacher, Philipp, of Paris.

"Elijah" was given a magnificent performance. The chorus sang with superb attack and thrilling power, and reached a great climax in the exultant, "Thanks Be to God." Carl Morris made a most dramatic *Elijah*, and Cuyler Black's artistic singing was a feature of the evening. Mrs. Williston did beautiful work,

as did Jean Vincent Cooper in "O, Rest in the Lord."

Popular Program

The popular program of the fourth concert drew an enthusiastic crowd. Florence Austin, violinist, held the audience spellbound with her wonderful skill in the Romance and Allegro from Wieniawski's D Minor Concerto.

The concertmaster, Pierre Henrotte, conducted this number in Bangor and did it in such a masterly manner that Mr. Chapman asked him to take the baton in Portland. Miss Austin added Kreisler's "Caprice Viennois" and Weitzel's "Souvenir."

Individual Successes

In the final concert remarkably artistic work was done by Miss Cooper, who added MacDowell's "Blue Bell" to her "Stride la vampa"; by Mr. Picco, who gave an extra, "Eri tu," from "The

Masked Ball," and Mr. Giordano and Mrs. Otis, who won distinct individual successes and scored a joint triumph in the "Miserere" from "Trovatore."

The favorite of the evening and, indeed, of the festival, was Nina Morgana, who fairly danced out on the stage and into her hearers' hearts before she had sung a note. She displayed remarkable range and strength, with dazzling trills and cadenzas, and yet with haunting sweetness of tone. Her offerings were the Cavatina from "Sonnambula" and the Gounod "Mireille" Waltz, with several encores.

With the "Star-Spangled Banner" the festival closed gloriously. But one must not forget a word of praise to the able accompanist, Mrs. Gertrude S. Davis, and hearty appreciation to Mrs. Chapman for her extremely capable management.

ALFRED BRINKLER.

WILKES-BARRE GROWS IN FAME AS CHORAL CENTER

Male Singers of Concordia to Widen Scope and Engage Strong Soloists
—Mr. Long's Concert Series

WILKES-BARRE, PA., Oct. 10.—The coming season promises rather more than the usual musical activity for this city. Leo W. Long, under whose management the greater artists have appeared here for some years, has already arranged for the Damrosch Orchestra

with Zimbalist for late October; Pavlowa and her company for November; Schumann-Heink in January, and either the New York Philharmonic or the Philadelphia Symphony in the early Spring. There is a possibility of other artists.

There is also a possibility that a modification of the Bagby scheme will be introduced in Wilkes-Barre this season—a series of Monday noon musicales with light refreshments—this taking up the luncheon hour and allowing attendance of men as well as women.

The organ recitals of the Temple may number two or three, but as yet no definite plan has been laid out.

Concordia, which made a brilliant

record last season, culminating in its Baltimore and Washington concert trip, will this year give up its informal rehearsal concerts as not being sufficient to develop the best enthusiasm either of chorus or audience. In place of these the chorus will give two general concerts instead of one and with larger regard for assistance of notable solo talent. The chorus has considerably widened its repertory the past year and this year's program promises to be wider in scope of musical expression than anything this redoubtable chorus of Northeastern Sängerfest fame has yet attempted. Concordia will for the first time furnish one of the evening enter-

tainments for the thousand or more school teachers of Luzerne County in connection with the annual teachers' institute.

The Musical Artwomen's chorus has not yet met and there is no information at this writing of its plans. This chorus has done some fine work and in combination with Concordia has achieved some notable choral triumphs. The report that Concordia or some other of the male choruses from this valley will sing at the Pan-American Exposition is largely moonshine. The financial burden would be too great.

W. E. WOODRUFF.



LEWIS JAMES HOWELL

Baritone

In America until May, 1915

This sterling baritone was born in Wales, which is of no small import when it is recalled that Wales has produced some marvelous voices. He sang leading rôles with the Montreal Opera Company during the season of 1910-11, subsequently going to Italy, where he was the pupil of the celebrated baritone, Cav. Virgilio Bellatti, making his debut in Italy in the Royal Theatre Salvini, Empoli, as Germont in "Traviata." After a successful career in Italy, Mr. Howell returned to America, where he has been in constant demand for concerts and oratorio, some of his recent engagements being as follows:

With the Strawbridge & Clothier Chorus, Academy of Music, Philadelphia, in "The Chimes of Normandy" (concert form), as the Marquis.

Willow Grove Park, with the same chorus and the Chicago Symphony Orchestra.

The Scranton Ladies' Club, Scranton, Pa. Scranton Choral Union, in Elgar's "King Olaf."

Vessella's Italian Band on the Steel Pier, Atlantic City, N. J., during the season of 1914, in 150 concerts.

Mr. Howell scored heavily. He has one of the best voices ever heard in Scranton, and he knows how to use it. Its smoothness and pliability are the result of long and careful schooling, and his diction is an admirable feature.—*Scranton Daily News*.

Mr. Howell has the singer's temperament, and a beautiful baritone voice admirably trained. The wonderful "Credo" from Verdi's "Otello" was a fine piece of dramatic recitative, and the charming "Barcarollo" from "Gloconda" was an effective contrast and equally well done.—*Philadelphia Public Ledger*.

Mr. Howell showed to the best possible advantage in a spirited rendering of the great Prologue from "Pagliacci," which was dignified and impassioned. His singing of the lovely "Vision Fugitif," from "Herodiade," also was a model in both delivery and style.—*Montreal Herald*.

We were again able to enjoy the baritone of Sig. Oveili (Howell) as Valentine in "Faust." His voice is warm and colorful and has assumed all the characteristics of the Italian school.—*Nation, Empoli (Italy)*.

The resonant beauty of Mr. Howell's tones and their flexibility have more than a hint of Braham in his prime. He has the temperament that give a subtle enchantment to a great rôle—and his voice is for great rôles, no matter how well he may do trifles.—*Tribune-Republican, Scranton*.

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FOUR SOURCES OF SUPPLY FOR SAN ANTONIO'S MUSIC

Two Clubs, an Individual Manager and a Theater Responsible for Satisfying Artistic Demands of Alamo City—Oscar J. Fox Makes Feature of Booking Only American Artists—Noted Artists Among Club Importations

SAN ANTONIO, TEX., Oct. 10.—Two musical clubs, one opera house, and one individual will present most of the musical attractions in San Antonio for the season of 1914-1915.

The Tuesday Musical Club, of which Mrs. Eli Hertzberg is president, will present Busoni and Louise Homer in November and the Barrère Ensemble in April.

The San Antonio Musical Club, of which Mrs. J. B. Lewright is president, and which has a membership of over 150, has signed contracts for Yvonne de Tréville for December 8 and Fritz Kreisler for March 24. Both of these attractions will appear at the Grand Opera House.

Oscar J. Fox will present Oscar Seagle on October 26 and Florence Hinkle, January 11. Both these will sing in the Ball Room of the Gunter Hotel. Mr. Fox is making a feature of bringing only American artists, as he believes

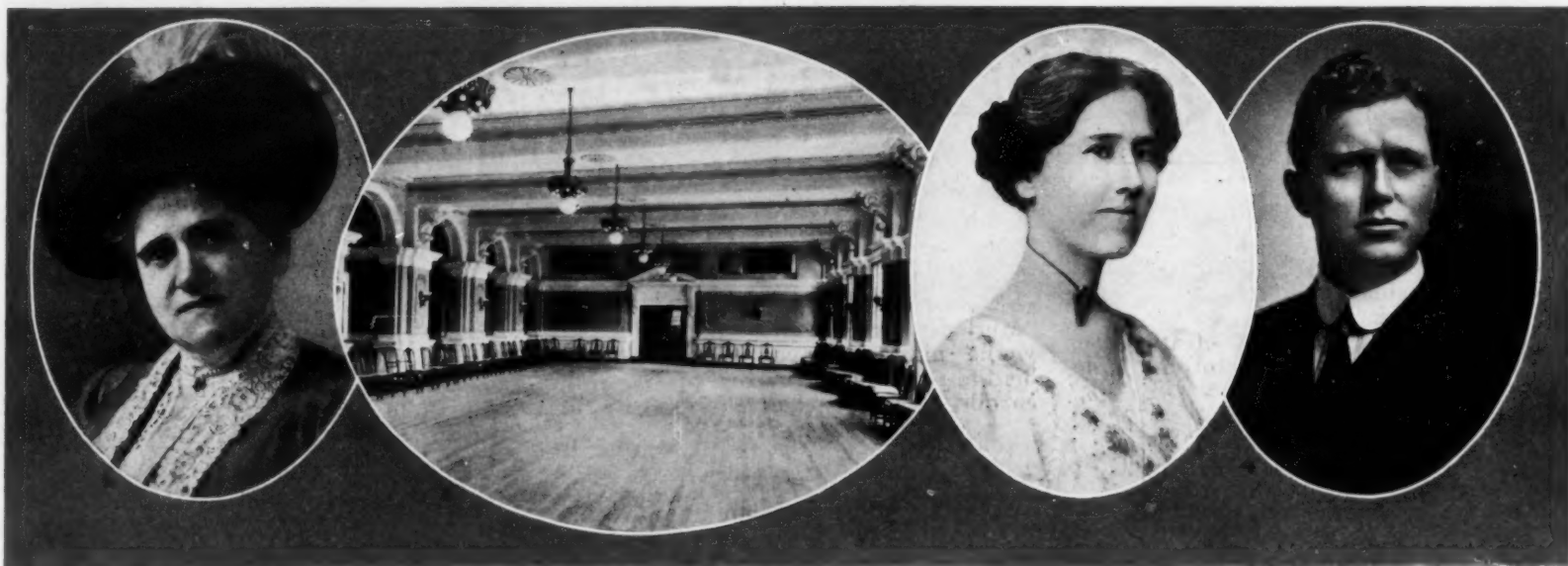


Photo by Vaughan & Fraser.

Representative Forces in San Antonio Advancement. No. 1—Mrs. Eli Hertzberg, President, Tuesday Musical Club. No. 2—Auditorium of St. Anthony Hotel. No. 3—Mrs. J. B. Lewright, President, San Antonio Musical Club. No. 4—Oscar J. Fox, Local Manager

they have reached the highest artistic standard.

There will be one or perhaps two seasons of grand opera presented by the Grand Opera House, but the bookings are not yet ready for publication. It is presumed the Aborns will be here as they have in the past two seasons. In addition to these grand opera seasons there will be several light operas presented.

New Beethoven Hall

Beethoven Hall is the largest hall of any kind in the Alamo City and is just completed after having been burned eleven months ago. A number of concerts will be given here under the direction of Arthur Claassen. Beethoven Hall has a seating capacity of about 2,500.

The historic Grand Opera House will be the scene of most of the musical

attractions of the year, but will be torn down at the end of this season to be replaced with a much larger and better equipped building next year. In the ball room of the St. Anthony Hotel will be given some of the musical entertainments, while the ball room of the Gunter Hotel is also a favorite place.

The movement to reorganize the San Antonio Symphony Orchestra is well under way.

CLARA D. MADISON.

"BALE OF COTTON" MOVEMENT AIDS MEMPHIS MUSIC

Plan of Helping South by Buying Its Chief Product Relieves Financial Condition Surrounding Concert Giving—Beethoven Club Announces First Program—Fine Uplift Work of Symphony and Glee Club

MEMPHIS, TENN., Oct. 10.—The unusual business conditions prevailing in the South, due to inability to move the bumper cotton crop, have had some effect on the outlook for concert activity in this section. Managers and clubs were delayed in formulating their plans, and until recently it seemed as if nothing could be done. Through the famous "Buy a Bale" movement, however, the distressed market has been greatly relieved.

The Beethoven Club, which has been instrumental in bringing many of the best attractions to Memphis in the past, will furnish several concerts this season of which only the first has been definitely arranged. This will be Harry Culbertson's trio of artists, Myrtle Elvyn, pianist; Mme. Jonani, soprano, and Enrico Aresoni, tenor, who will appear in joint recital at the Lyceum Theater on October 28. Mrs. David Griffith, president of the Beethoven Club, announces bright prospects for the club financially and expects some strong concert attractions.

Looks to Local Organizations

Unless business becomes normal at an early date, however, Memphis will have to look largely to her local organizations for music. Of these the Beethoven Symphony Orchestra and the Memphis Glee Club have already found favor and received the patronage of the Memphis public. Conductor Arthur Wallerstein, of the Beethoven Symphony Orchestra, has planned programs, including Beethoven's "Leonore" Overture, No. 3, and Fifth Symphony; Wagner's Prelude to "Tristan," "Der Meistersinger" and "Flying Dutchman" overture. At least six concerts will be given and more if



In Vanguard of Army Campaigning for Memphis Uplift: No. 1—Dr. A. B. Williams, President, Memphis Glee Club. No. 2—Mrs. David L. Griffith, President, Beethoven Club; Arthur Wallerstein, Conductor, Beethoven Symphony Orchestra

possible. Mr. Wallerstein expects to follow the plan successfully launched by Conductor Oberhoffer of the Minneapolis Symphony, of giving a series of Friday afternoon concerts, which include symphonies and music in the larger forms and yet make a popular appeal.

The Beethoven Orchestra now has an active membership of practically every orchestral player in the city. This gives twelve first violins and ten second violins, a much better showing than was made last season. The organization has prepared programs for a short tour to be taken in February or March, 1915. Smetana's "Moldavia" will be given again, as will Schubert's "Unfinished" Symphony, Mozart's "Prague" Symphony, Schumann's B Flat and excerpts from Berlioz's "Faust." Conductor Wallerstein is a gifted violinist and possesses a fine talent for conducting. He has been in Memphis nearly four years and during that time has worked unceasingly and successfully for "better music and more music."

Singing at Charity Institutions

The Memphis Glee Club gave three successful and artistic concerts last season and has three more scheduled for this year. Dr. A. B. Williams, the energetic president, has gained the back-

ing from business men necessary to make the society a permanent institution. Its work is not confined to its own development entirely, but great good is done by bringing good music to the inmates of charitable institutions who would otherwise be deprived of its influence. Ernest F. Hawke, organist and choirmaster of Grace Episcopal Church, is the conductor of this society and is a most capable and progressive musician.

The first musical event of the season will be the benefit concert at the Goodwyn Institute, on October 16, for Giordano Pellonari, the gifted young tenor, who last year aroused the interest of all Memphians. The young man was sent to New York and there studied for a

few months under Frederick E. Bristol, the teacher and coach. He will be sent back this year and the concert for him will be participated in by several of the most prominent vocalists and instrumentalists.

Plans for the great Auditorium to be built on a lot donated by the city have been brought to a halt temporarily by the unsettled business conditions, but it is an assured thing, according to the committee of business men and club women organized last year to carry on the project.

ENOCH T. WALTON.

When learned professors renounce their friendship for lifelong associates in science because of the breaking of international relations, we must all understand, says the *New York Times*, that this will be a hard winter for the foreign musicians in this country. It will not be easy for Frenchmen, Germans and Russians to spend hours together and work in complete harmony, but they must do it, or Gluck and Weber will suffer as well as Tchaikowsky and Saint-Saëns. Mutual antagonism and distrust have arisen among musicians before now through a dispute about the relative merit of Niersteiner and Chablis. The cause is greater now, and the greater need of severe self-restraint is obvious.

A violinist named Berkowski claims to have made a bow whereby it is possible to produce on the violin three or four notes of a chord, no longer in arpeggio but simultaneously.

Josef Malkin, the Boston Symphony's new 'cellist, succeeded Anton Hekking as first 'cellist of the Berlin Philharmonic Orchestra.

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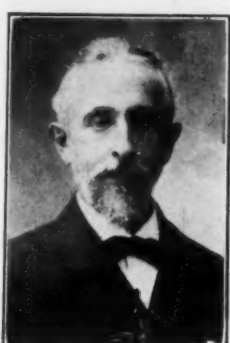
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MRS. F. H. SNYDER
Founder and Director



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Florence, Italy

V. VANNINI

II, VIA DEL MORO
FIRENZE

I hereby authorize my pupil Mrs. Fred. H. Snyder, of St. Paul Minnesota, to teach my method of voice production, as in the course of the past twenty years I have had many opportunities of hearing the work of her pupils and I have therefore seen that she thoroughly understands my method of teaching. She has also returned several times during these past years for further study and instruction, always with the happiest results.

I can sincerely recommend her as a true exponent of my method.

V. Vannini

November the seventh - 1913.



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Minneapolis Branch

SAVING VOICES IN THE MIDDLE WEST

Mrs. Snyder, Celebrated Pupil of the Maestro, Opens Vannini School of Singing in St. Paul.

When the great Italian voice teacher, Maestro Vincenzo Vannini, lays down his work in Florence, he will have the satisfaction of knowing that it is carried on in a school of singing bearing his name and perpetuating the principles he discovered. From Italy to the heart of America will be transferred intact, the celebrated Vannini Method, so different from the various mechanical means employed to teach singing and so closely in accord with Nature herself.

Mrs. F. H. Snyder, who, Vannini declares, has followed most faithfully and intelligently of all his teacher-pupils the principles responsible for his own success, will open in St. Paul, Minn., a school of vocal training in which her own splendid energy and wide experience will animate and Americanize the Vannini Method.

It is not straining the truth to say that Mrs. Snyder has been a pupil of the Maestro for twenty-five years. She went to him as a young girl, and, throughout her brilliant career as concert and church singer, impresaria and voice teacher, she has returned to the Maestro at frequent intervals, perfecting and developing her understanding of the great Method that has made her a successful public singer and distinguished teacher.

Already she may be said to have a school of singing in the Northwest, for one has grown up around her. From it pupils have been graduated into grand opera and concert careers, and into fine church positions and branch studios. Her teaching pupils return each Summer to her studio in the Hotel Frederic for inspiration and help as she has returned so frequently to Vannini. For Mrs. Snyder has in a high degree the talent for teaching—the magnetic personality and contagious enthusiasm that illuminate lessons. Even in the earlier days of her teaching, she was singled out by Vannini as one who could achieve extraordinary results. Long ago he wrote her the following letter:

Via Del Moro, II.

FLORENCE, ITALY, April 3, 1893.

DEAR MRS. SNYDER: To-morrow you will leave Florence to go back to America, and it is difficult to say if I will ever have the pleasure to see you again. It is true that you promise me to come back not before long, and it is true that you have the habit to keep your promise, but who knows (dear Mrs. Snyder), something may happen in spite of your decision may prevent your coming here, or coming, you may find me no more, so let us have a talk about our beloved profession. Let me remind you what are the most important things to be observed. Let me give you some advice. Let me praise you in what you deserve to be praised. Looking this morning, by chance, in my album in which I have my pupils write their names, it happened to me to see the one of an old pupil of mine, and under it the date of 1870—twenty-three years ago—yes, twenty-three years ago—and he was not my first pupil. So I do not exaggerate when I say that it is more than twenty-five years that I have been teaching singing. I was very young then. Twenty-five years of work has been a constant battle that I have fought against prejudices—that I do not remember to have had a moment of blessedness. I went ahead always with the latin motto: "frangar non flectar" but I did not either break. I am surprised myself to speak the truth of the success obtained in this world of prejudice in which we live. A man who has not any ought not really to succeed, so I repeat that I am surprised. I do not understand it. Sometimes I think that, perhaps, I am mistaken, imagining that we live under the kingdom of prejudice, superstition and nonsense. But it is the illusion of the moment, then why my success, and the success of those that try to follow my ideas? The evidence of the facts or the fascination of the truth, the facts would not, perhaps, have the force to convince the stubborn, but the fascination of the truth is the one that does the miracle, that is the only explanation for me. You, dear Mrs. Snyder, that besides the intelligence, have the force of character to continue to follow me in my ideas, don't give up; please do not give up, even for a second, and do fight, do plead against the old silly breathing, and tongue down theories, try to explain and convince people that the position of the tongue is not a fact to be considered of capital importance, but a secondary fact. Teach that the position of the tongue is simply a consequence of the way we produce the voice. Teach that it is simply an effect, and not a cause, and that they may work the whole life to cure that effect with no use, because as long as the cause remains there is nonsense in curing the effect. Teach, too, that if with the work of patience people may succeed sometimes to hold down the tongue, is an illusionary success. As long as the contractions that did create the wrong position of the tongue will still remain? Do please let know that there exists some cases of people that cannot hold down the tongue, and they must neither try. The conformation of the roof of the mouth causes sometimes that necessity. This is natural law that must be respected, and none can attempt to break.

About breathing, teach to your pupils as wrote the celebrated teacher, Mr. Panofalka, that to breathe is to live, and everyone knows how to breathe, and it is only necessary not to lose the head, but to keep calm (cool down, as I always say), and not try too much. Say to them that an intelligent laziness is the best food for a singer to prevent wrong breathing, wrong position of the tongue and all contractions. Illustrate, please, this idea with the way that I use; continue to have always the same faith that you have now in them, and inspire them to your pupils, with the same ardor that I inspired them to you. This is, dear Mrs. Snyder, a mission and nothing but a mission.

About the production of the voice, you know my principles, and I will not write a word about them. It would be impossible to explain them. It would take too much time without a good result. It would be necessary to write one hundred volumes or perhaps simply one page. You know how difficult it is. I do not despair to find, before I die, the way to transcribe those principles, and it is a long time I am working at it. When will I be ready? It is so difficult. It is very difficult to write about it, and is easy, very easy, to be misunderstood. Anyhow, I suppose you will never forget what you have learned by me, and you will transmit to your pupils as I do, partly speaking, partly showing it with your voice. I hope you will remember to say to them, after learning the fundamental rules, it is necessary not to try too much, and that it is quite wrong to try hard to put the sound in the right place, while it only would be necessary to let it go where must be. To try hard means simply to work against the right production of voice.

What I wrote in this letter is only what I said to you many, many times, but anyhow I felt that it was my duty to repeat it to you once more, and so I did. Is that a question of need with you? I don't think so, if I must judge from the work that you have done in a very short time (about two months) this winter with that young lady you prepared for me. Not a fault to find, not a lack to reproach, nothing that could not be but satisfactory. Brava! Brava! Mrs. Snyder. Then if it is not a question of need, why did I say all this to you? I said it because an artist who loves his profession feels that he never says too often, that he never says too much what is of capital interest. Go ahead, dear Mr. Snyder, if you will continue to work in the way I see you have done here, the success will be with you.

Good-bye, dear friend, good-bye. Sincerely yours,

V. VANNINI.

In her plans to give the Northwest a definite vocal center, Mrs. Snyder is including several of her own pupil teachers who have had the benefit of instruction direct from the Maestro. Three St. Paul women who will prepare pupils for the advanced work of her studio are Mrs. Mabel Durose, who has just returned from a Summer's study with Maestro Vannini, also Miss Martha Rogers of New York, will be one of the assistants.

Miss Ina Grange, one of the foremost coaches and accompanists of the Northwest and for four years assistant in Mrs. Snyder's studio, will complete the St. Paul group of understudies. Miss Grange has had great success throughout the country, having accompanied such artists as Ludwig Hess, Bernice de Pasquali, Antonio Scotti, Otilie Metzger, Mildred Potter, Florence Macbeth, etc.

In Minneapolis, Mrs. Bessie Cochran and Miss Kathleen Hart will do the preparatory work. Mrs. Cochran was a student of Vannini in Florence. Miss Hart studied abroad for some time and has recently booked for an extended tour with Mme. Rosa Olitzka for the coming season.

Mrs. J. A. Ryan, of Dubuque, Iowa, will have a branch of the Vannini School in Dubuque. Mrs. Ryan was a pupil of Maestro Vannini for four years in Florence, Italy. She has been a most successful teacher for a number of years.

That Mrs. Snyder is authorized by the Maestro to teach his method and establish a school in his name is proven by the letter of recent date shown in the column at the left.

Broadly cosmopolitan and of wide sympathies, Mrs. Snyder is singularly well equipped to become the head of a great school of singing. She has taught singing since 1887, and yet she is always herself a learner. Like Vannini himself, she is a conservative of conservatives in her treatment of the singing voice, despite the fact that the method they both employ is the most radical in the history of vocal training.

Last year Mrs. Snyder capped her travels with a trip around the world. She was entertained by royalty in China and spent several months in an interesting study of the Chinese voice. She had two princes and several princesses and other titled women as pupils and is keenly interested in the musical possibilities of the most unmusical of all republics.

One has only to visit the St. Paul studio of this remarkable woman to realize that the pathway of her life has lain among great people. It is filled with a collection of autographed portraits of famous musicians and composers, said to be the most complete of its kind in the world, and all the photographs are the gifts of friendship. Among her intimate friends are many of the great opera singers, for she belongs to the generation of musicians that produced Nellie Melba, Emma Eames, Lillian Nordica, Marcella Sembrich and Johanna Gadski. Mme. Melba has warmly praised the work of her pupils.

For the Vannini School of Music, of which Mrs. Snyder is to be the head in St. Paul, and for which she will build a splendid home next year, a great future is predicted—as great as the Maestro's ideal and worthy to be the life work of Mrs. Snyder, than whose there is no more brilliant personality in the world of music to-day.

Movement Toward Americanism In Music of National Capital

**Pupils Remaining in Washington
for Instruction, Programs of
American Works Planned and
Native Artists Engaged—Eleven
Orchestral Concerts and Twen-
ty-five Noted Stars in Season**

WASHINGTON, D. C., Oct. 10.—

During the coming season in the National Capital there will be no less than eleven orchestral concerts by visiting organizations, twenty-five artists of international reputation in recitals or as soloists with orchestras, a series of concerts by the Flonzaley Quartet, and possibly some grand opera performances. Those chiefly responsible for the musical treat are T. Arthur Smith, Mrs. Kate Wilson-Greene and W. L. Radcliffe.

Local musical circles will also contribute to the activities for the coming season. The Rubinstein, Monday Morning and Friday Morning clubs, the Sängerbund, the local chapter of the Guild of American Organists and other local societies have arranged for series of performances, and there will also be many concerts by individual artists. There is also a movement towards Americanism here which is being made manifest by students remaining in Washington for instructions, the planning of programs by American composers, the including of local compositions in the organ recitals and the engaging of American artists as soloists for special performances.

As formerly, J. Arthur Smith will bring to the city the Philadelphia Orchestra, under the baton of Leopold Stokowski. The dates for these concerts will be December 15, when Mme. Schumann-Heink will assist; January 19, with Alma Gluck as the soloist, and February 23, with Olga Samaroff assisting. Mr. Smith will also have the local management of a series of performances by the New York Philharmonic Orchestra, Josef Stransky, conductor. The appearances of this organization are scheduled for November 24, with Johanna Gadschi; February 9, with Ossip Gabrilowitsch, and March 9, with Elena Gerhardt. In addition to these Mr. Smith will present the Flonzaley Quartet in two concerts on November 28 and January 30, at the Masonic Auditorium, with special rates for music students; Julia Culp, on January 23; Felice Lyne, at a date not yet arranged, and other artists to be announced later. He is negotiating for a short season of grand opera sometime during the season.

Tours for Resident Artists

The Smith Musical Bureau announces that it has arranged concerts and short tours for some of Washington's best artists. This will give opportunity for singers and instrumentalists to be heard to advantage in solo work and yet not



Mrs. Kate Wilson-Greene, Washington
Manager

materially interfere with their special field in Washington. The bureau promises to be of assistance to the rising musician and to the artist of limited means, as Mr. Smith is taking special pride in bringing to the fore resident talent.

Mrs. Wilson-Greene will present to Washington an exceptionally large number of musical attractions. As formerly she will look after the local management of the Boston Symphony Orchestra series, with such artists as Pasquale Amato, Harold Bauer and Fritz Kreisler. The dates for these concerts will be November 3, December 1, January 5 and March 16. In addition she has arranged a course of recitals which will give the student element of Washington an opportunity of hearing Mme. Schumann-Heink on November 20; Pasquale Amato and Ada Sassoli on December 4; Josef Hofmann on January 15; Mme. Louise Homer and Beatrice Harrison on February 12, and Alma Gluck and Efreim Zimbalist on April 9. Mrs. Wilson-Greene will also present John McCormack on November 13; Mme. Pavlowa

and her ballet on November 27; Fritz Kreisler on January 27, and Paderewski on February 2. Other artists will appear under Mrs. Wilson-Greene's management, the dates to be announced later.

Mr. Radcliffe, manager of the Radcliffe Musical Attractions, occupies an unusual position in musical affairs of Washington. His field of activities lies chiefly in the South and Southwest and recently he has made strong inroads into the Central West. This Winter he will offer the National Capital a few musical attractions, the first being a concert by the United States Marine Band, under the direction of Lieut. William H. Santelmann, with the following soloists: Arthur Witcomb, cornet; George Frye, euphonium, and Robert Seel, flute, all members of the band. The concert will occur the latter part of November, when the organization returns from its tour.

President Wilson's Courtesy

It is to the generosity of President Wilson that the public is indebted for the length of the present tour of the U. S. Marine Band. For the past three seasons this one and only governmental musical organization has been making a limited trip through the South and Southwest, under the management of Mr. Radcliffe, but when the President was acquainted with the fact that the war in Europe had curtailed bookings of orchestras, depending largely on foreign musicians, he was ready to offer his own band to supply the deficiency by granting a tour of eight weeks to Lieut.

tenant Santelmann and his men. For this reason a good part of the time will be spent in the Central West, though the South will also be visited by way of Oklahoma, Texas, Kentucky, etc. The Marine Band is at present on this tour and is meeting with exceptional success. It has one hundred and ten scheduled performances in fifteen States.

Washington Musicians for South

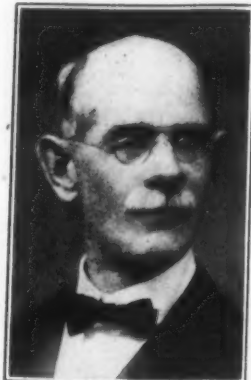
Another thing Mr. Radcliffe has done is to pick out of Washington musicians to tour in the South. This was especially true of Mary Sherier, soprano, who was soloist with the Marine Band for two consecutive seasons. She is known as "The American Girl," having received all her musical education in this country. Under Mr. Radcliffe's management Miss Sherier will be heard in a Southern tour of four weeks later in the season. She will be assisted by other Washington artists in the persons of Ruby Stanford, violinist; Richie MacLean, contralto, and George Wilson, pianist.

There is scarcely another man in the managerial field who knows the musical South as does Mr. Radcliffe. He knows which cities want "entertainments," which are ready for concerts, which can stand musical festivals, and which will appreciate opera. "I can sit in my office and arrange an entire tour," he declared. "Just recently I secured guarantees to the amount of \$30,000 in twenty-four hours right here by wire."

WILLARD HOWE.

CHORAL CONCERT TO DEDICATE NEW OBERLIN ORGAN

OBERLIN, O., Oct. 10.—Most promising is the artist recital course of the Oberlin Conservatory of Music announced for the first semester of the school year. The concerts are held in Finney Memorial Chapel, a splendid auditorium, seating 2,000 people. The



Dr. George Whitfield
Andrews

regular students of the conservatory are admitted on their students' tickets and course tickets are sold to large numbers of the college students and to the general public.

Prof. Charles W. Morrison, director of the conservatory, announces for the first number of the course Rudolph Ganz, on October 20. On November 17 Mme. Gerville-Réache gives her first recital before an Oberlin audience. On December 5 the Philadelphia Symphony Orchestra, under Leopold Stokowski, will give a concert. Negotiations are under way to have the concertmaster, Thaddeus Rich, play a violin solo with the orchestra at this concert. Carl Flesch gives a recital on January 17 and on February 9 Mme. Olga Samaroff will appear.

The Oberlin Musical Union, Dr.

George Whitfield Andrews, conductor, is planning a year of splendid choral numbers. At the time of the dedication of the new \$25,000 organ in Finney Memorial Chapel, sometime in January probably, the union will sing César Franck's "Beatitudes." The May festival will be given as usual with the assistance of the Chicago Symphony Orchestra and will comprise two major choral works, "The Children's Crusade" by Pierné and the "Manzoni" Requiem of Verdi. A symphonic concert will be given by the Chicago Symphony as one of the numbers of the festival.

The Vienna Court Opera, which was to have opened on September 1, is to remain closed indefinitely.



Photo by Arnold Genthe, N. Y.

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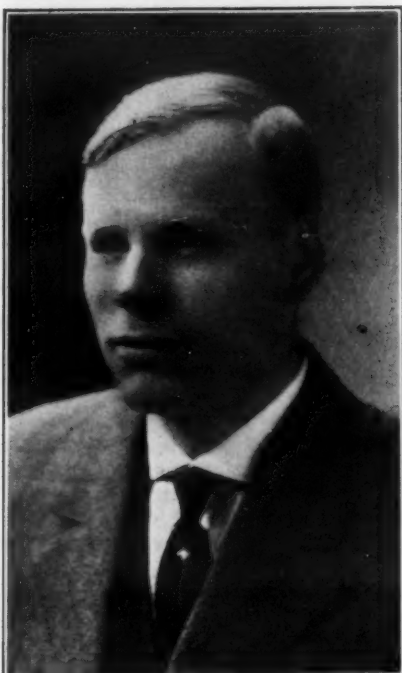
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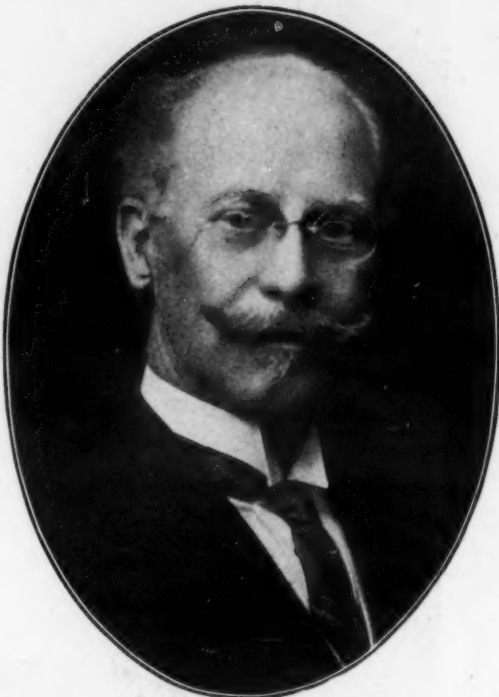
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Texas College Proves Truth of Mr. Freund's Independence Plea

**Ambitious Work at Georgetown
Shows America Has Strong
Study Facilities**

GEORGETOWN, TEX., Oct. 10.—Georgetown has entered the musical lists as a competitor for honors. This little college town of 3,500 inhabitants is the seat of Southwestern University which enrolled, last year, in all departments over 1,000 students. The music department numbers over 200 students and is preparing to install an equipment which is expected to rank with any in the country. There will soon be erected a new building, which will include fifty practice and teaching rooms, lecture and seminar rooms, well-equipped offices and an auditorium seating 1,600 and fitted with a concert stage to hold a chorus of 300, a three-manual pipe organ and an orchestra of fifty to seventy-five men.

The department has been completely reorganized and placed on a sound educational basis, offering courses in piano, voice culture, pipe organ, violin and complete courses in the theory of music. It offers the degree of bachelor of music to those who finish the required course and also offers music as an elective toward the regular bachelor of arts degree. Students are advanced from course to course only after examination before the full music faculty. Afternoon recitals by students of the department are given every two weeks, the programs being made from the regular work of the daily lessons. Recitals by members of the faculty are also given, and a series of recitals and concerts by visiting artists



Arthur L. Manchester, Dean of
Fine Arts, Southwestern University,
Georgetown, Tex.

adds to the completeness of the musical atmosphere. Lectures, illustrated by instrument and talking machine, are given twice a month on subjects of general musical interest.

Its First Festival

For the first time in its history, Georgetown will have a musical festival next Spring. The New York Symphony Orchestra, with Walter Damrosch, conductor, assisted by eminent artists and a chorus of 300 voices, will give the first annual music festival the latter part of April. This first festival will start on

modest lines with the purpose of developing healthfully into one of the important musical affairs of the Southwest. Arthur L. Manchester, who will direct its destinies, was for nine years in charge of the South Atlantic States Music Festival, and the experience gained there will be used to place this festival on a sound basis of artistic worth.

During the season a series of recitals will be given, the artists who have been engaged being Maggie Teyte, Christine Miller, Mr. and Mrs. David Mannes. These, with the festival, which will conclude the season, will place Georgetown on the musical map.

For the maintenance of this musical season Mr. Manchester has organized the Georgetown Musical Association, with active and associate members, the chorus forming the active body, while the associate members constitute the financial support. The response to this effort has been surprisingly encouraging. The town pledges itself to an associate membership of 400 and the student body has assessed itself a regular fee, to be paid on registration, which will supply the funds necessary to maintain the season. With growth of interest this association will be enlarged and the scope of its activities increased.

Study Abroad Not Necessary

The ambitious, yet well-planned, efforts of a town as small as Georgetown may be of interest to the readers of MUSICAL AMERICA as indicative of the activity in musical affairs that is pervading the entire country. When such remote territories as this enter upon such a well-defined musical campaign, with desire to provide only what is of the first class of excellence, it evidences the truth of the statements of the editor of MUSICAL AMERICA that America is amply prepared to care for those who are interested in music and that migration abroad is not necessary.

John Barnes Wells, the tenor, begins his season, on October 16, at Newburgh.

WAR'S EFFECT ON RICHMOND

**No Concert Course Announced for That
City by W. L. Radcliffe**

RICHMOND, VA., Oct. 10.—The musical outlook for Richmond this season appears to be considerably affected by reason of the war. W. L. Radcliffe, who for years has run a series of star concerts, has not issued any prospectus, and from a reliable source it was ascertained that he would not do so. This is a blow to the music lovers who will now have to look for entertainment mainly to the chance appearances of artists who happen to be in this section of the country and to the local Philharmonic Society.

This organization is entering upon its eighth successful season with a larger force of musicians who will greatly strengthen the weak portions of the orchestra. Its purpose will again be the featuring of resident talent and at each concert there will be a local singer as the soloist.

The only visiting attraction booked at this writing is that of a joint recital by Alma Gluck and Efreim Zimbalist before the American Bankers' Association, which meets here early in this month.

The Wednesday Club will be active as usual in the Spring with some dozen metropolitan stars as the attraction for its concerts. W. H. Baker will again direct the local chorus.

G. WATSON JAMES, JR.

During this season Otto Meyer, violinist, will give a series of recitals in Minneapolis and St. Paul in which he will play all of the compositions of Nicola Paganini. Marie Ten Broeck, pianist, will furnish the accompaniments.

Through an inadvertence, reference was made to Arthur Alexander in a recent issue of MUSICAL AMERICA as a baritone. The singer is not a baritone, but a tenor.

At Buenos Ayres during a performance of "La Fille du Tambour-Major" there were demonstrations against the Germans and the performance was interrupted.

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Max Smith, of the New York Press, in commenting upon her playing last Winter, wrote: "Among the newcomers of the season Miss Caslova is unquestionably one of the most interesting." "Her four numbers," wrote Richard Aldrich in The Times, "were played in a style which suggests comparison with the best of feminine violinists." Other leading critics were equally commendatory.

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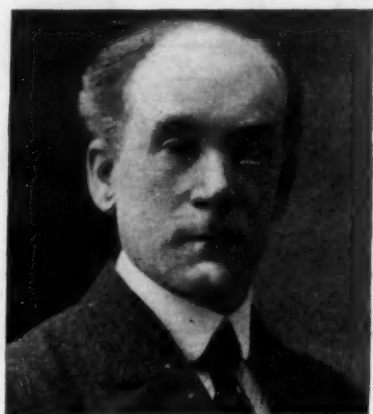
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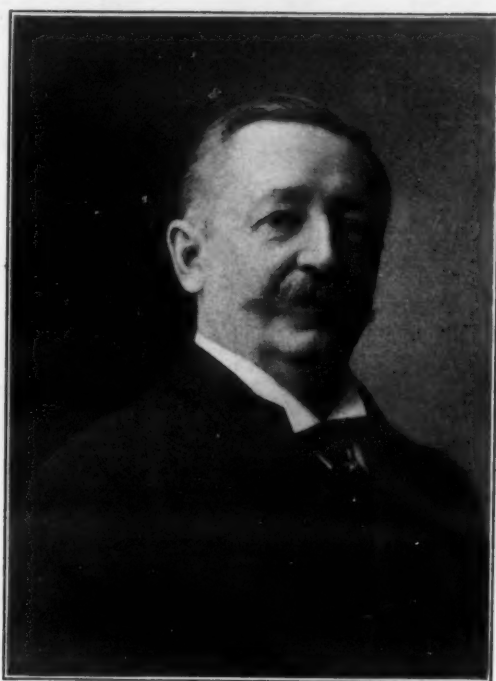
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AFTER an interesting summer spent in Europe, Mr. Saenger has begun his studio work with more than his accustomed energy and enthusiasm. This master's poise, magnetism and concentration are irresistible. Mr. Saenger's personality is powerful and vivid, and he develops these qualities in others, bringing out all the artistic possibilities of their natures. Singers come to him from all parts of the States and Europe for diagnosis. Diagnosis of this kind is invaluable, as it enables a student to decide for or against a career. There is never a doubt as to a pupil's ability—not only the natural voice or acquired technique of singing, but of acting and personality as well.

Many of the well-known singers he has produced have begun their training under him. It is always interesting to a teacher to develop an absolutely untrained voice, if it has possibilities. Many such are now under his care. On the other hand, the work with professional artists is always a pleasure as showing immediate results.

Mr. Saenger is a student of psychology, a very necessary element in an artistic education, for every artist, whether consciously or unconsciously, applies its principles. In the making of a career this is quite, if not more important than after success has been achieved. In the Saenger studio the study of all the arts is encouraged, as well as the acquirement of the languages and self-development in every possible way, for in the present age it is the artist of many parts who is demanded. For this work Mr. Saenger has the assistance of a corps of co-workers. He employs the best teachers for English, French, Italian and German diction, and a feature this season will be the formation of an Italian Club (Circolo Italiano), where the students will meet every two weeks to perfect themselves in Italian conversation and perform plays and scenes from Italian operas.

This of course pertains only to the studio work, for there is not a teacher in the country who is a better judge of conditions in the artistic world. Personally acquainted with all the prominent men of the profession he is always cognizant of what is going on and what is to be, long before it becomes known to the public.

Mr. Saenger does not by any means confine himself to the preparation of singers for operatic careers. He is as much interested in the beginner, or in students who wish to prepare themselves for concert and oratorio, as in the operatic aspirant. A host of prominent concert and oratorio artists now before the public have been trained by Mr. Saenger.



Oscar Saenger conducting a dress rehearsal for a performance of Parelli's one-act opera, "A Lovers' Quarrel," given by members of his opera class.

Oscar Saenger established his Opera Classes fifteen years ago in conjunction with his work as a vocal teacher, and now his pupils are singing in the principal opera houses throughout the world. He was the pioneer in inducing the German opera managers to accept American trained singers in Germany, and also the first American teacher to have his pupils accepted for leading roles at the Metropolitan Opera House. During this period twenty artists engaged there studied with Mr. Saenger, many of whom received their entire training with him. The Chicago-Philadelphia Opera Company, Boston Opera Company, Montreal Opera Company, Aborn Opera Company, Century Opera Company, Hammerstein's Opera Company and the principal light opera companies, all have employed artists from these classes. During the first season of the Century Opera Company, out of the thirty artists engaged there, ten had studied with Mr. Saenger.

These classes are open not alone to Mr. Saenger's pupils, but to any singer qualified for the work, especially professional singers who desire to prepare themselves for an operatic career. Mr. Saenger will direct these classes personally at his studio, where there is a fine stage for the work. There will be separate classes for stage deportment, fencing and dancing. The operas may be studied in English or in the language of the country in which the student expects to make his debut. During the season Mr. Saenger gives auditions for managers, many of whom avail themselves of this opportunity to select artists for their companies.

SOME GRAND OPERA ARTISTS THAT HAVE STUDIED WITH MR. SAENGER:

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Mr. Allen Hinckley, basso, Metropolitan Opera Co., Chicago Opera Co.
Mr. Heinrich Hensel, tenor, Metropolitan Opera Co., Bayreuth.
Mr. Rudolf Berger, tenor, Metropolitan Opera Co., Royal Opera, Berlin.

Mr. Léon Rains, basso, Metropolitan Opera Co., Royal Opera, Dresden.
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Miss Kathleen Howard, contralto, Grand Opera, Darmstadt, Germany, Century Opera Co.
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Miss Kathryn Lynbrook, soprano, Grand Opera, Crefeld and Plausen, Germany.
Mr. Marcus Kellerman, baritone, Hammerstein National Opera.

Mr. Frank Pollock, tenor, London Opera House.
Mme. Sara Anderson, soprano, Grand Opera, Germany.
Miss Sibyl Conklin, contralto, Grand Opera, Tropeau, Austria; Carl Rosa Opera Co., England.
Dr. Hugh Schussler, basso, Grand Opera, Tropeau, Austria; Century Opera Co.
Mr. Irvin Myers, baritone, Grand Opera, Italy.
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CONSOLIDATION SOLVES DENVER'S PROBLEM

Overproduction in Concerts Relieved by Robert Slack's Limiting His Activities to Managing Philharmonic Orchestra



DENVER, COL., Oct. 10.—Your editor asks for a forecast of musical activities during the season of 1914-15 in this mountain metropolis. These are perilous times for prophecy. The effects of the terrible European embroglio are

far-reaching, and, even at this remote point, we are adjusting ourselves to new conditions. As yet, however, this city has been affected in a business way much less than Chicago and cities east of that center, and there seems reasonable foundation for the hope that the unusually favorable local conditions—



ROBERT SLACK
Denver Manager

record-breaking crops, high price of silver, activity of the beet sugar industry, comfortable bank reserves, etc., will neutralize any ill effects from the war blight.

A considerable change in local musical conditions was inevitable this season, quite aside from any outside influence. In common with Los Angeles and other western cities, Denver has suffered during the past three or four years from a surfeit of high-priced concerts, and Robert Slack, the local impresario, had decided before last season closed to reduce the number of visiting artists this year. So far as Mr. Slack was concerned, the problem was solved for him when he entered into a contract with the Denver Philharmonic Association by the terms of which he is to limit his managerial activities in Denver to the series of six concerts provided by the Philharmonic Orchestra. Mr. Slack abandoned his own course of subscription concerts and merged his patrons with those of the Philharmonic course.

This move by Mr. Slack will reduce the number of local concerts by visiting artists by eight or ten. The disinterested concert-goer may not regard this as a desirable result, since it reduces his opportunities for hearing several artists, but the waste of the past few seasons could not be continued indefinitely, and without this curtailment we should have soon earned a reputation for failing to support concerts by visiting artists which would have worked injustice. Denver is not unappreciative of musical talent, but there is a limit to the financial support that may be expected from a city of this size, and the limit has been overdrawn of late. It will be much healthier for all concerned to reduce the offerings to coincide more nearly with the demand.

Another desirable effect of the new arrangement with Mr. Slack will be to insure good audiences for the Philharmonic concerts. With two rival orchestras in the field, fighting for patronage, and both compelled to give matinee performances, both were incurring deficits which were certain to eventually swamp both of them. With Mr. Slack's own subscription series out of the way, the Philharmonic concerts will be given evenings at the Auditorium, and each concert will present, in addition to the orchestra under Mr. Tureman, an artist of international fame. The six soloists announced are Julia Claussen, Rudolph Ganz, Arrigo Serato, John McCormack, Elena Gerhardt and Alma Gluck, who will appear in the order named. The first concert of the series will be on October 15.

Plucky Mr. Cavallo

Mr. Cavallo, the plucky conductor who, without known financial backing or organization behind him, gave a series of orchestral matinees last season, announces three matinees before the holidays, and it is understood that if these are successful he will give three more during the new year. It is no secret that Mr. Cavallo lost money last season on his concerts, and, with expensive soloists—Gadski, Maud Powell and Germaine Schnitzer—and restricted seating capacity, it is believed that he will have difficulty in meeting the expense of the concerts announced for this Fall and Winter.

As we depended upon the Chicago company for our brief season of grand opera, we shall have to do without this year, so far as one can see at present.

One fact, significant to the future of Denver as a musical center, is becoming clearer all the time—namely, that the teachers of this city have a far-flung field throughout which they may extend their influence if they measure up to their opportunities. Each year an increasing number of students, among them many young teachers, from the great Southwest come here to work with Denver teachers. Many of them have formerly gone to Chicago or other large cities of the Middle West during the Summer vacation period for study; but they find that practically all of the leading teachers in those torrid cities themselves flee the heat during the Summer months, and so they are turning to this city, blessed with a climate that even in mid-Summer is invigorating and conducive to fruitful study. They are

finding out, also, that there are at least a few teachers here who measure up splendidly with the most famed instructors of the Eastern centers.

Boom in Chamber Music

The presence here during the Summer months of Alexander Saslavsky, the New York violinist, served to awaken a keen interest in chamber music. Several local violinists studied with him, and a series of chamber music concerts that he gave, in conjunction with fellow musicians of the east, set an example which local musicians are following. The Chamber Music Quintet is one organization thus inspired, and it will give a series of six invitational subscription concerts at the homes of prominent citizens on Sunday afternoons, beginning November 1. The members of the organization are Eleanor Young and Della Hoover, violins; Mrs. Pierpont Fuller, viola; Mary Joslin, cello, and Mrs. Edward S. Worrell, Jr., piano.

Another group of musical enthusiasts who have banded for weekly performance of chamber music includes Mrs. George Cranmer and Irvin McCrary, violins; Mrs. Arthur Kennedy, cello, and Mrs. Caroline Holme Walker, pianist and director. All this interest in chamber music is sure to contribute to the culture of the community.

It is unfortunate that, with all our facilities, we have no longer any permanent choral organization in Denver, save the excellent German Männerchor di-

rected by Frederick Schweikher. A touch of irony is lent to the situation from the fact that both Henry Houseley, the Denver conductor, who captured first prize with a body of Denver singers at the St. Louis World's Fair, and again at the Salt Lake City National Eisteddfod, and Hattie Louise Sims, who for so many years was director of the fine Tuesday Musicales women's chorus here, now make weekly visits to the little neighboring city of Boulder to direct, respectively, a male and a women's chorus. The Tuesday Musical Club chorus will sing occasionally in its private concerts, as will the Wilcox Women's Choral Club. Mr. Wilcox's custom of giving one public concert of choral music, introducing female, male and mixed choruses, will doubtless be followed this season.

Units in Musical Scheme

There are several private organizations that play a considerable part in the musical advancement of the community, among them the Tuesday Musical Club; Wednesday Music Party; MacDowell Club, which meets at the studio of Mrs. J. H. Smitsaert, the piano pedagogue; the Liszt Music Study Club, organized and directed by Dr. James M. Tracy, and the various study groups at the local studios and music schools.

The band concerts conducted under municipal auspices at City Park during the Summer by F. N. Innes were of such a character that they must be gratefully recognized as a potent force for popular musical enlightenment. Mr. Innes's programs might well be taken as models for municipal concerts in other cities. They were most tactfully balanced, and so arranged as to periods, schools and types of composition that they afforded a liberal education to those who heard them. We look forward to noteworthy Sunday afternoon concerts at the city auditorium under Mr. Innes's direction.

J. C. WILCOX.

Six members of a prominent New York hotel orchestra were thrown from an automobile in Mineola, L. I., last Sunday and three of them were severely injured. They were returning from a concert at the home of Clarence H. Mackay, at Harbor Hill, L. I. Armand Vecsay, the conductor of the orchestra; Max Pfeiffer, B. Levito and Milan Smolen were the most seriously hurt. The car upset when two front tires blew out.

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Violinist

Eva Mylott

Australian Contralto

Mme.

Roberta Von Kirivian

Coloratura Soprano

George Dostal

Bohemian Tenor

Jerome Uhl

Baritone

Ann Ivins

Soprano

Marie Saville

Mezzo-Soprano

Marion Gilhooly

Pianist

Susanna Dercum

Contralto

Manfred Malkin

Pianist

SOUSA'S BAND

after April 1, 1915.

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Lucy Gates

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On Saturday night Miss Lucy Gates gave us one of the rarest pleasures of the present day—the pleasure of listening to a song by Bellini. Her courage in thus venturing into a forbidden domain of old Italian opera at a time when tender sentiment hardly exists, and the public ear craves for drastic sonorities and forcible emphasis is obvious, but probably in her case this courage was born of the modest conviction that she is ideally endowed for the formidable task she undertook.

In fact her choice was justified by brilliant success. A crowded house, typically representative of the open-minded and sympathetically disposed enthusiasts who frequent our Saturday Pops received the Bellini excerpts, through Miss Gates' exquisitely perfect performance with loud and long-continued acclamations.—*Glasgow News*, Dec. 8, 1913.

The exquisite songstress, Miss Lucy Gates, gave us an ideally perfect interpretation of Suzanna's amorous song, "Deh! vieni" from Mozart's "Figaro," using a German text, which she contrived to make unobjectionable. Miss Gates was again charming to the last degree in Wekerlin's "Mignonette," Saint Saens' "Le Bonheur est chose légère" and Bernberg's "Nymphes et Sylvaes." Her successes were enthusiastically ratified by a most appreciative audience.—*Glasgow News*, Dec. 3, 1913.

Miss Lucy Gates's selection of songs and her interpretations were irreproachable. Her renderings were distinguished by beauty of vocalism, sincerity of expression and maturity of style.—*Glasgow Citizen*, Dec. 3, 1913.

In Miss Lucy Gates, who was the soloist at last night's orchestral concert in St. Andrew's Hall, the audience had the delight of hearing a mistress of effortless song. The art with which she used her delicate soprano voice was an instance of the technical efficiency which permits of unconscious ease.—*Glasgow Record*, Dec. 3, 1913.

Miss Gates sang the Violetta, known to be not a purely coloratura part; but a peculiar combination of lyric, dramatic and no small amount of coloratura technique. Of Miss Gates, one may say that her artistic singing along with the perfect technique triumphed over all the musical difficulties of the role, rendering an even and well-balanced performance. Added to this, the artist surprised us through her histrionic talent to which the emotional character of Violetta lends itself.—*Neueste Nachrichten*, Cassel, Oct. 16, 1913.

The performance of Rigoletto yesterday in the Royal Opera brought Miss Gates, who sang Gilda for the first time, exceptional success. Her rendition of Gilda aside from a few faults in enunciation, can be called perfect. One very seldom hears this difficult role so wonderfully portrayed. The aria in the first act that is usually approached with so much trepidation was made to blossom so exquisitely and exhale its fragrance so delicately that the singer was heartily applauded. The duet in the second act was genuine art.—*Tageblatt*, Cassel, Nov. 12, 1913.

Our Royal Opera possesses at this time a singer who is equal to all the great requirements of Violetta. The difficult and trying coloratura passages at the end of the first act were triumphed over by this artist. Aside from the perfect coloratura singing, the artist charmed with the sensuous beauty, the softness and flexibility of her voice. Miss Gates was the light-hearted and coquet Violetta in the first act. In the scenes of the second act, with Alfred, and father George Germont, she convinced through the genuineness of feeling and expression; and in the death scene she played and sang touchingly. At the end of each act the artist was showered with stormy applause, and was called endless numbers of times before the curtain.—*Allgemeine Zeitung*, Cassel, Oct. 15, 1913.

The luscious lyrical character of her voice, its facile upper register and clear pure attack of her tones proved a great requisite for this particular role. Miss Gates touched the right note in conception and portrayal of this happy, lovable, but frivolous young Parisienne. Her voice is technically well schooled, its upper register especially beautiful, and her performance in the duo with Des Grieux, the thrilling scene in the seminary and death scene was magnificent and touching.—*(Manon) Allgemeine Zeitung*, Cassel, Feb. 3, 1914.

Miss Gates's impersonation of the title role was faultless in its delineations, both as regarding stage presence, acting and singing. The budding first love, her dreams of future pomp, the return and death scene were portrayed in a graphic manner, and her supple clear voice a willing medium of emotional utterance.—*(Manon) Hessische Post*, Cassel, Feb. 3, 1914.

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NEWARK AT LAST TO HAVE ITS FESTIVAL

Deferred Musical Stimulus for New Jersey's Industrial Center to Be Realized in May with Three-Day Event Under Wiske's Leadership — Musicians Club New Factor in City—Work of Symphony and Various Choruses

NEWARK, N. J., Oct. 10.—This industrial center shows many healthful signs of musical activity for the season of 1914-1915. Always handicapped geographically to a certain degree by its nearness to New York, with facilities for easy access to the many attractions of Manhattan, Newark has nevertheless offered a fair field for managers who bring exceptionally good attractions. Some such attractions have drawn immense audiences.

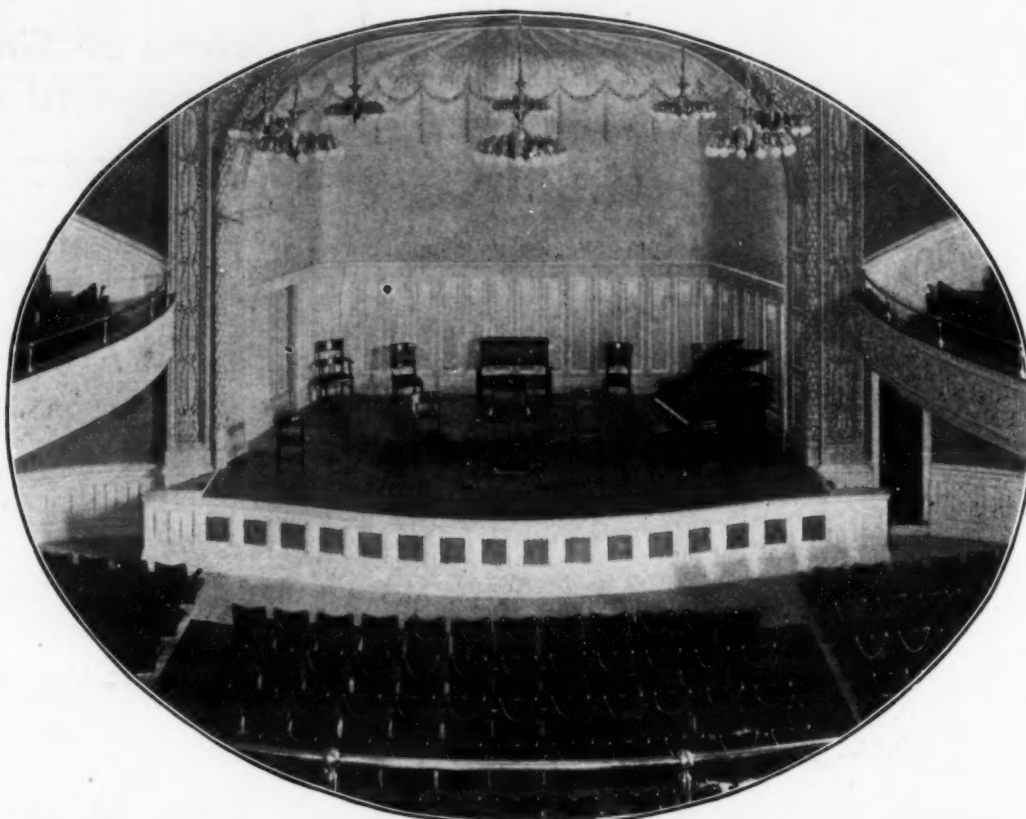
Last season it was felt that a movement should be inaugurated which gradually would lead to a better appreciation of things musical among the masses. A three-day festival was projected in April, but owing to the shortness of time for preparation it could not be given during the Spring. This project has now been revived and the work is well under way. C. Mortimer Wiske, who has conducted the Paterson Music Festivals since their inception, has undertaken to organize and drill the chorus.

At the present writing Mr. Wiske occupies offices in the Lauter Building and has already enrolled a large number of singers. The intention is to make the number a thousand. Soloists of international prominence are to be engaged for the festival, and a local soloist, who must be under twenty-five years of age and must have been a resident of the city not less than one year, will be selected by qualified judges at a competitive concert.

Imposing Committee

The festival concerts have been announced to take place at the First Regiment Armory on May 4, 5, 6, 1915. The festival organization committee consists of the following persons prominent in the social, professional and business life of the city:

Frederick Frelinghuysen, Forrest F. Dryden, Hon. Franklin Murphy, Mrs. Jay Ten Eyck, Alfred L. Dennis, Franklin Conklin, Peter Campbell, Daniel E. Hervey, Louis Plant, Thornton W. Allen, Louise Westwood, Major William Bryant, Louis Bamberger, Edwin Wickenhaefer, Wallace M. Scudder, Rev. Lyman Whiting Allen, James S. Higbie, Albert H. Atha, Florence Murphy, E. Walter Flannagan, Isabella Sims, Frank Mindnich,



Interior of Wallace Hall, Where Most of Newark's Musical Events Take Place

Alexander Berne, Charles Grant Shaffer, Mrs. Spaulding Frazer, C. W. Feigenspan, Gen. Edwin M. Hine, George A. Kuhn.

The Newark Symphony Orchestra, which was called the Eintracht Orchestra for fifteen seasons, has begun its regular rehearsals and will give two concerts in Wallace Hall on January 18 and April 19. The programs will include Beethoven's Seventh Symphony and the Bruch G Minor C concerto for violin, which will be played by Arthur Walsh. Louis Ehrke will conduct. The officers of the society, which has active and subscribing members, are Wallace M. Scudder, president; Archibald Mercer, treasurer, and Spaulding Frazer, secretary.

Seventh Season of Kneisels

Among attractions which have been booked for this season are the Kneisel Quartet, which will give two concerts at Wallace Hall on December 9 and February 3. This is the seventh season of the Kneisels in Newark, where they enjoy a constantly increasing patronage. The concerts are under the local management of Mrs. M. S. Kuhn.

Mme. Schumann-Heink will be heard in recital on November 11th at Krueger Auditorium under the auspices of the College Women's Club.

Mme. Frances Alda will appear at Krueger Auditorium on October 20 at the benefit performance for the Eighth Avenue Day Nursery.

The Oratorio Society under Louis Arthur Russell will give its usual two public concerts and one private concert at Wallace Hall under the baton of Mr. Russell. The usual Christmastide performance of "The Messiah" will also be given. There will also be a special concert in the new temple of Bnai Jeshuran in the Spring of 1915.

Among the strong factors for the success of this season's musical activities in Newark is the newly formed Newark Musicians Club. This club consists of the younger element among Newark's artists and has already shown commendable activity. There are monthly meetings which take the form of recitals, and discussions of musical topics and events.

Maximilian Pilzer, violinist, has been engaged by the Kuhn Concert Management to appear at a concert to be given early in November by the Knights of Columbus at the Strand Theater.

Practical Aid of Madrigal

The Madrigal Club, under Alexander Russell, has been reorganized and strengthened by the addition of more voices. The society now numbers eighty singers, who have been remarkably well trained. There will be two regular concerts and plans are being perfected to give a special concert for the benefit of the Red Cross. The chorus has been intact for three seasons and has proven

a valuable training place for church singers. After the first season three singers left to accept solo positions; during the second season six took positions; this season there have been eight thus advanced. The club assists at all the services of the Old First Presbyterian Church, where Mr. Russell is organist, and gives a special musical service on the first Sunday each month, last Sunday's program being made up of numbers composed by Sir Arthur Sullivan. The quartet is composed of Alice Braden Macadam, soprano; Ethel Thompson, contralto; Dr. M. L. Eichhorn, tenor; Perry Averill, baritone.

Woodruff and Mees Choruses

The Lyric Club under Arthur D. Woodruff will give its usual private concerts at Wallace Hall. The Orpheus Club under Dr. Arthur Mees will also be heard in two concerts, at one of which Anito Rio will be the soloist. The German societies will also offer their usual quota of concerts. S. W.

ARTISTS IN HOSPITAL BENEFIT

Mary Jordan, Dadmun and Stefano Given Welcome in Brooklyn

Mary Jordan, contralto; Royal Dadmun, baritone, and Salvatore de Stefano, harpist, were the artists heard at the concert given under the personal direction of W. C. Bridgman at the Baptist Temple, Brooklyn, on October 6, for the benefit of the Samaritan Hospital.

Miss Jordan's delivery of the familiar "Samson" aria, Alexander Russell's "Sunset" and Salter's "Cry of Rachel" was worthy of her best work and in them she showed real emotional feeling. The "Hear Me Ye Winds and Waves" aria from Handel's "Scipio" was Mr. Dadmun's first offering and he delivered it with breadth and proved himself a competent oratorio singer. He scored heavily, too, in Moussorgsky's "Song of the Flea," Widor's "Contemplation" and Messager's "In Alcala." Together the singers were heard to advantage in Hildach's "Passage Bird's Farewell."

Pieces by Hasselmans, Godefrid and Zabel gave Mr. de Stefano an opportunity to demonstrate his superlative technical equipment. He was applauded to the echo. Several numbers were performed by the Mygrant Cornet-Trumpet Quartet and were well received. Edward Rechlin, Gladys Hamlyn and Philip Sipser were the accompanists of the occasion.

Franceska Kaspar Lawson, soprano, of Washington, is preparing for a busy season of recitals in Virginia, Maryland and Tennessee. Among these may be mentioned her appearances in Danville, Roanoke, Woodstock and Baltimore. She will also be heard in Washington.

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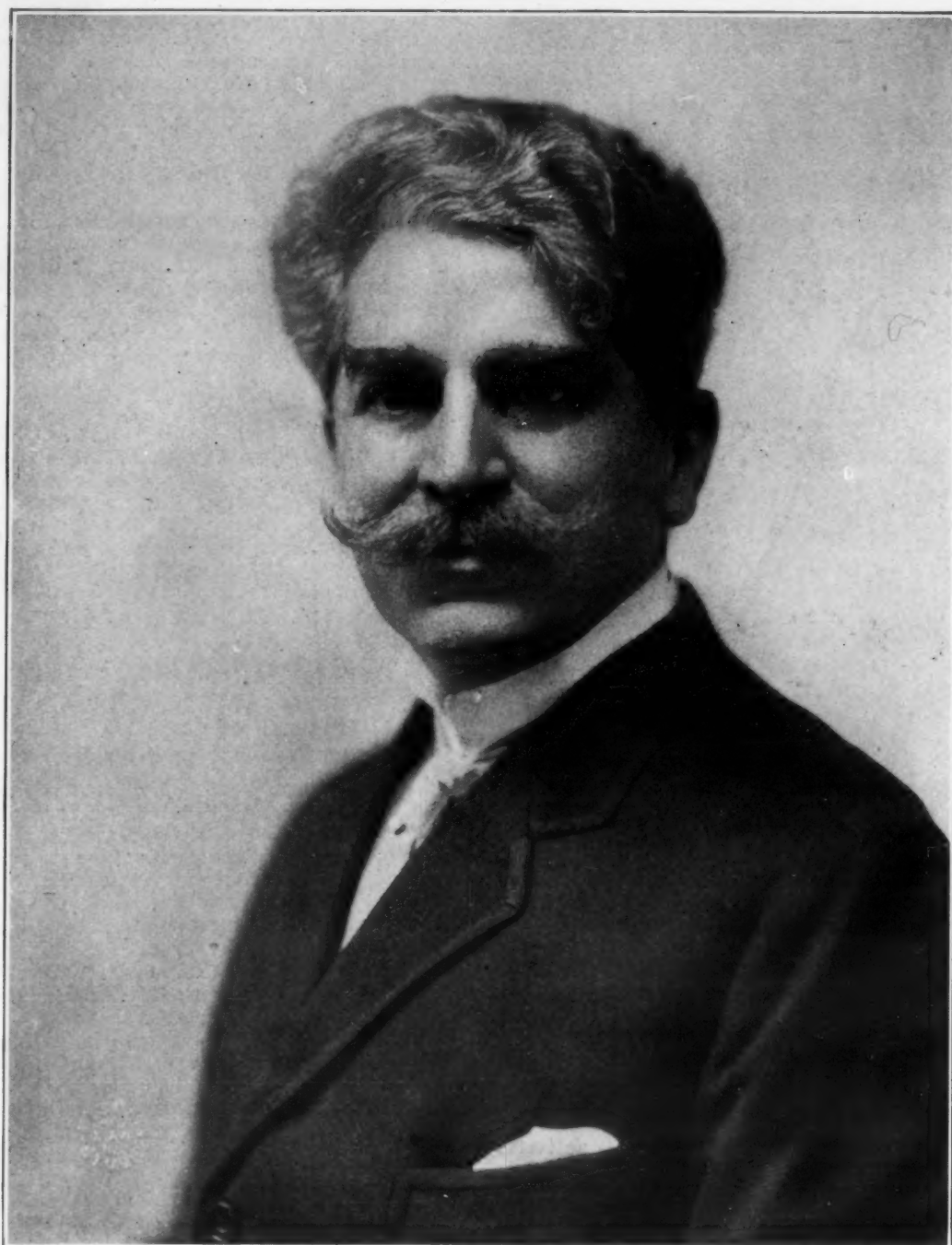
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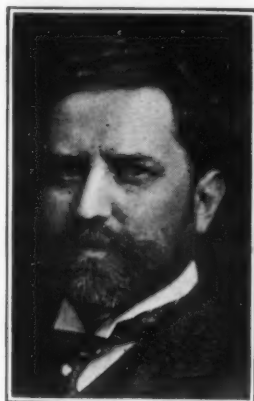
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BROOKLYN SURE OF A WELL ROUNDED SEASON

Institute's Program of Orchestral Concerts, Artist Recitals, Chamber Music and Lectures Will Be Even More Extended Than Usual—Choral Societies Exhibiting Characteristic Enterprise—Apollo Club in Its Thirty-seventh Season



BROOKLYN'S autonomy in affairs musical, which has been exercised particularly through the activities of the Brooklyn Institute of Arts and Sciences, will this season find utterance in as complete a symphony of musical attractions as has ever before been enjoyed here.



John Hyatt Brewer,
Conductor Brooklyn
Apollo Club

A successor has now been chosen to Dr. Franklin W. Hooper, director of the Institute, who passed away during the Summer, and the work of the Institute is being carried on unflaggingly with every effort made to further the interests of concert subscribers and the musical public generally.

Charles D. Atkins has been chosen director of the Institute and will assume his new duties on or about November 1. Mr. Atkins for eleven years has been secretary and director of the American Society for Extension of University Teaching in Philadelphia. The society corresponds in many ways to the Brooklyn institution, and is the oldest university extension body in the United States. It ranks second only to the Brooklyn Institute in scope.

The Institute season will be opened by Mme. Louise Homer, contralto, in a recital on Thursday evening, October 15. Yvonne de Treville, coloratura soprano, will give a costume recital November 4. The New York Vocal Quartet—Laura Louise Combs, soprano; Flora Hardie, contralto; Frank Ormsby, tenor, and Frederick Martin, bass, with Edith Evans, accompanist—will be heard November 12. Mme. Ernestine Schumann-Heink will give her thirteenth annual song recital under Institute auspices in the opera house on November 19.

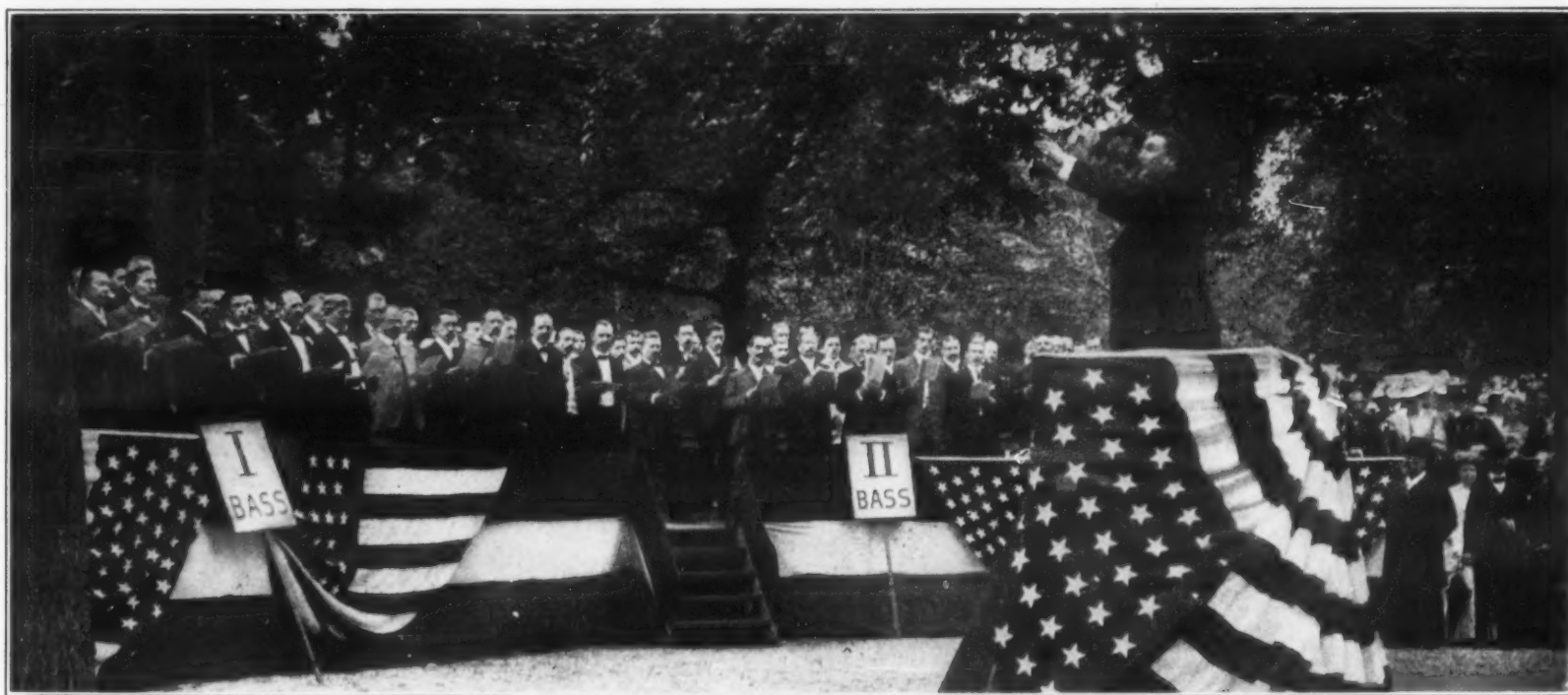
Julia Culp, contralto, will appear January 7, and a joint song recital by Emilio de Gogorza, baritone, and an assisting artist to be announced, will be given February 4.

The Brooklyn Oratorio Society, Walter Henry Hall, conductor, is expected to sing "The Messiah" during the Christmas holidays. Five Friday evening concerts will be given by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, on November 6, December 4, January 8, February 19 and March 19. Soloists are scheduled for the first three concerts only: Pasquale Amato, baritone; Harold Bauer, pianist, and Fritz Kreisler, violinist. There are slightly over one thousand subscribers, and every seat in the house has been assigned for the coming season.

The endowment fund provided through the generosity of Harry Harkness Flag-

ler, will make possible a more extended season by the Symphony Society of New York, Walter Damrosch, conductor. The regular series of five young people's concerts will be given at the Institute. The dates and assisting artists are: October 24, Efrem Zimbalist, violin; November 14, Ferruccio Busoni, piano; December

"Classical and Modern Violin Sonatas," by Daniel Gregory Mason and Edouard Dethier, on Monday evenings, beginning November 16. The third series of lecture recitals on "The Beethoven Sonatas," by Thomas Whitney Surette and Mme. Elfriede Stoffregen, will be presented in the music hall on Monday even-



Carl Fiqué Conducting United Singers of Brooklyn in a Concert at Prospect Park

12, Mme. Schumann-Heink, contralto; January 30, Carl Flesch, violin; February 13, Josef Hofmann, piano. A special evening series of four concerts, with piano soloists, will be given on February 11, March 1, 8 and 15, by Dr. Damrosch, the program for each evening being devoted to the works of one composer, as follows: Ferruccio Busoni—"Liszt"; Josef Hofmann—"Rubinstein"; Leonard Borwick—"Brahms"; Ossip Gabrilowitsch—"Tchaikowsky."

Eight chamber music concerts will be given, three by the Flonzaley Quartet on November 29, January 24 and March 14; four by the Philharmonic Trio, November 20, December 18, January 29 and February 26, and one by the Tollefsen Trio on December 11. Fritz Kreisler is booked for a recital in the opera house on January 28. A recital in costume of Indian legends, songs and ceremonies, by Bee Mayes (Pe-Ahm-E-Squeet) (Floating Cloud), will be heard November 27 and 28.

Five lecture recitals illustrating the programs by the Boston Symphony Orchestra will be given on Thursday evenings preceding the concerts by Louis C. Elson, Alfred de Voto, Daniel Gregory Mason and Carl Fiqué; six lecture recitals by Carl Fiqué on "The Works of Richard Strauss," on Tuesday evenings, beginning September 29, omitting October 27; six piano and violin recitals on

ings, beginning January 4. Three descriptive piano recitals will be given by Mme. Antoinette Szumowska on Monday evenings, beginning February 15, and three lecture recitals on "The Renaissance of English Song," by A. Foxton Ferguson, of London, on Monday evenings, beginning April 12.

Special Courses of Instruction will include a thirty weeks' course by Lotta Van Buren on "The Compositions of Richard Wagner." Wilbur A. Luyster will conduct sight singing classes. A course in sight singing and choral work under Carl G. Schmidt is also provided, as well as a class for instruction in orchestral playing under Arnold Volpe. Ten organ recitals will be held on Sunday afternoons, five by Scott Wheeler, of New York, and five by G. Waring Stebbins, of Brooklyn.

Apollo Club's Thirty-seventh Season

The Brooklyn Apollo Club, beginning its thirty-seventh season, will occupy a commodious new clubhouse at Carlton and Gates avenues. There is a fine rehearsal room available for recitalists and eight studios. The regular three concerts of the season, soloists for which have been chosen, will be given at the Academy of Music on December 8, February 9 and April 27. John Hyatt Brewer is conductor of the Apollo Club.

The Chaminade Ladies' Chorus, with a new president, Mrs. Frederick U. Simpson, will hold its concerts at the Academy music hall on December 10, February 11 and April 22. Assisting artists for the first two have been selected: the Hugo-Meyer-Renard Trio and Carl Flesch, violinist. Three afternoon concerts will also be given as follows: November 14, January 19 and March 13, with W. P. Denike, 'cellist. The Fleming Trio and Harvey Self, baritone, assisting. The chorus, now increased to eighty, will be led as formerly by Mrs. Emma Richardson-Küster.

The Arion Singing Society, which has been temporarily deprived of its director, Arthur Claassen, will fulfill its regular

functions as will also the Brooklyn Sängerbund.

An innovation in the life of the University Glee Club, led by E. J. A. Zeiner, is its incorporation in the regular membership of the University Club. Its two concerts will be held as before in the Academy music hall.

The Choral Art Club, under the direction of Alfred Y. Cornell, will give its two private concerts at the Academy, where also will be heard the Woodman Choral Club, conducted by R. Huntington Woodman. Soloists for these programs have not been announced.

Two Capable Orchestras

The Brooklyn Philharmonic and Brooklyn Symphony orchestras, conducted by Herbert J. Braham, have progressed musically to a still higher point of efficiency and command an ever growing patronage.

The usual visits of the Metropolitan Opera Company are anticipated.

The first concert of the Brooklyn Quartet Club is to be given on November 27. The soloists have not yet been decided upon. Some time in March or April the club is to present "The Grand Duchess of Gerolstein," a comic opera. Carl Fiqué is the director of the Quartet Club, as also of the United German Singers.

The date of the United Singers' first concert has not been decided upon. In May they are to take part in the National Sängerbund at the Thirteenth Regiment Armory. A chorus of 6,000 voices from all the singing societies in the East will be heard.

The Williamsburg Sängerbund is still under the direction of Dr. Jäger.

The first concert of the Tonkünstler Society will be given in New York on October 20 at Assembly Hall, Fourth avenue and Twenty-second street. The second will be given at Memorial Hall, Brooklyn, on November 10.

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PRESS COMMENTS

NEW YORK TRIBUNE:—The program was well adapted to his splendid voice. The play house was completely filled and Mr. Spooner achieved a triumph.

BROOKLYN (N. Y.) DAILY EAGLE:—Mr. Spooner sang an aria from Rigoletto and "Then You'll Remember Me" in a delightful voice.

MUSICAL AMERICA (Boston Representative):—His voice is of excellent timbre, of much warmth, and he uses it most artistically. He was received with continued applause.

BOSTON GLOBE:—Mr. Spooner possesses a voice of unusually beautiful quality, wide range and sufficient power. He has a manly and ingratiating presence, obvious musical feeling, and the necessary mechanical equipment of a singer.

WASHINGTON STAR:—His songs all won instant and insistent applause. His voice, which is true and clear, charmed the large and fashionable audience.

PITTSBURGH PRESS:—Mr. Spooner made a splendid impression with his thoroughly artistic singing.

WILKES-BARRE (Pa.) RECORD:—Mr. Spooner has a tenor lyric with hints of dramatic quality, of wide and ample range, extending even to a third higher than the McCormack "thrill" in the end of "I Hear You Calling Me." Mr. Spooner has apparently absorbed the best of what the Italian vocal style has given; his diction is good, his manner sincere, and his voice warm.

GREENSBORO (N. C.) NEWS:—Mr. Spooner immediately sang himself into favor. He possesses a voice of rare quality and sweetness, and it showed perfect training. His upper and middle registers were wonderfully pure and sweet.

MILWAUKEE SENTINEL:—Mr. Spooner's voice was remarkably sweet and obviously well trained. He showed great musical feeling and a winning personality added to the attractiveness of his selections. His rendition of "I Hear You Calling Me" completely enraptured the audience and he responded to emphatic applause with "The Banjo Song." The "Arioso" from Pagliacchi was an artistic accomplishment and Mr. Spooner developed it with wonderful dramatic intensity. "Siciliana" was also delightfully sung. The other two songs in the group, Massenet's "Si Les Fleurs" and "Matinata," by Leoncavallo, were marked for their purity of tone. Mr. Spooner honored Alexander MacFayden, the Milwaukee composer, by including in the program the latter's song, "Daybreak." The other two numbers in the concluding group given were "My Lovely Nancy," by Herzberg, words by Robert Burns, and MacDowell's "A Maid Sings Light," both of which were sung with great lyric beauty.

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Chicago Examiner:—Miss Bolmar's singing was the feature of the evening—Her ballads are sung with beautiful simplicity, yet hold lovely tone quality.

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SYRACUSE STRONG IN RESIDENT TALENT

Fine Arts Faculty and Clubs as
Music Providers—Notable
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SYRACUSE, N. Y., Oct. 8.—The Syracuse season promises to be particularly strong as regards concerts and musicales by resident talent.

The vocal faculty of the College of Fine Arts will give a concert in the Crouse College Auditorium, October 26, including solo and concerted numbers. Those participating will be Prof. Harold L. Butler, director; Belle Brewster, soprano; Laura Van Kuran, soprano; Clara Drew, contralto; Reginald Billin, baritone, and Howard Lyman, tenor.

The Apollo Club, Harry L. Vibbard, director, will present at its annual concert, November 17, the symphonic ballad, "Two Angels," by Harling. The Liederkrantz, Albert Kuenzlen, conductor, will sing in the Wieting Opera House in November.

A concert has been arranged for Francis MacMillen, Edmund Burke and Marie Hertenstein, pianist, on November 23.

The Baptist Church Society is planning a series of concerts in its new auditorium, Cecil Fanning, baritone, having been engaged for the first one.

The Syracuse Arts Club, of which Harold L. Butler is president, announces these four concerts: November 30, Reed Miller, tenor, and Nevada Van der Veer, contralto; February 1, the Maquarre Sextet; March 1, Maud Klotz, soprano, and Horatio Connell, baritone; March 25, the Oberlin Glee Club.

Howard Lyman, director of the University Chorus, will give the oratorio, "St. Paul," on March 4, the soloists engaged being Laura Van Kuran, soprano; Clara Drew, contralto; Harold L. Butler, bass, and William Wheeler, of New York, tenor.

The evening recital of the Morning Musicals include Harold Bauer, November 12; Julia Culp, January 15, and Kneisel Quartet, March 8. Owing to the resignation of Mrs. Dean Dudley as chairman of the concert committee, these concerts have been arranged by Mrs. John R. Clancy, the president.

The Morning Musicals opened its season yesterday morning with a recital presenting Laura Maverick, mezzo soprano, and Carl Hahn, cellist, assisted by Zillah Halsted, pianist, and Stella Walrath Moye, accompanist, of this city. There was an audience which filled the ballroom of the Onondaga and the artists were well received.

No Concerts for Salon Musical

The Salon Musical Club, of which Mrs. Charles E. Crouse is president, will not undertake the management of any concerts this season. Interesting programs have been planned for the fortnightly meetings, however. The "Dumky Trio," Dvorak, and "The Golden Threshold," song cycle by Liza Lehmann, are on the program for to-morrow's

Felix Garziglia, pianist, has entered upon his season's work and is already arranging to offer Washington some unusual programs during the Winter. Mr. Garziglia is exempt from service in the French army on account of his eyes.

Tom Ward, Director General of Central
New York Festival

opening musicale. Richard Strauss's "Enoch Arden" will be given November 6 by Alfred Goodwin, pianist, and Clara Drew, reader. Also on the list are a program of the poems and music of Tagore, arranged by Laura Van Kuran; a Schumann program by Jessie Z. Decker, pianist, and Belle Brewster, soprano, and a program of modern French numbers by Mrs. Thomas Cranwell, soprano, and Cliff Garrison, pianist. Mrs. Harry L. Vibbard will arrange a program of the compositions of Charles Martin Loeffler and Mrs. Frederick Harvey, one consisting of duos in various forms.

Many noted stars will again come to Syracuse in the May festival of the Central New York Association, of which Tom Ward is the director general.

Syracuse's local manager is Kathleen King, who annually brings some strong attractions. LAURA VAN KURAN.

Charles Mott, the English baritone, is singing Frederic Cowen's new recruiting song, "Fall In," at the Garrick Theater, London, every evening before the curtain rises on Louis N. Parker's new play, "Bluff King Hal."

Choral Music for Meriden, Conn.

MERIDEN, CONN., Oct. 10.—The Home Glee Club will give its first concert early in November, singing several numbers, including "Lochinvar," the ballad for baritone and men's voices by William G. Hammond, and "Spring Night" for soprano solo and men's voices by Max Filke. The Philharmonic Society has postponed its annual November concert until later in the season. Owing to the condition of business and for other reasons, it will probably be held during the first part of 1915. The choirs of the First Congregational Church under the direction of Frederick Byron Hill is planning to sing a large part of Handel's "Messiah" on Sunday evening, December 13, with a chorus of seventy-five and an orchestra of thirty. W. E. C.

Brueschweiler to Conduct Renamed
Los Angeles Chorus

LOS ANGELES, CAL., Oct. 10.—The organization which was called the People's Chorus, and which has passed through the hands of several directors, has now decided to change its name to that of the Los Angeles Oratorio Society and has elected as director Frederick Brueschweiler, formerly chorus and orchestra conductor in Moscow and later in New York. Mr. Brueschweiler has high ideals and large ability and with the proper support can give Los Angeles a good mixed chorus, which it has lacked for years. W. F. G.

Sailing for New York on the *Mauretania*, which left Liverpool, October 10, were Eben D. Jordan, president of the Boston Opera Company, and his family, and John McCormack, the tenor, and family.

Enrico Caruso will sing at seven free concerts in Manhattan and Brooklyn during the celebration of the 300th anniversary of chartered commerce of New York.

THREE BIRMINGHAM CLUBS
FORM FESTIVAL CHORUS

Spring Event to Enlist 200 Choristers,
Orchestra and Noted Stars—
Work of Study Club

BIRMINGHAM, ALA., Oct. 9.—With the initial meeting of the Music Study Club one feels that musical life in Birmingham is revived. At the first meeting of the club many changes were made owing to the fact that the club is growing at such a rapid pace, under the very capable direction of Mrs. George Houston Davis, the newly elected president, who succeeded Mrs. Charles J. Sharpe. An outline of the year's work was presented. It will comprise a local artist's recital alternating with a study recital, and these interspersed with four open recitals. The first of the latter is to be presented by Alma Beck, contralto, followed by Germaine Schnitzer, Frank Gittelson and Cecil Fanning. One interesting feature of the year's work will be an organ recital by Mrs. Edna Gockel Gussen given at Temple Emmanuel, where an organ of the most recent type has been installed. There will also be one meeting devoted to the explanation and demonstration of all instruments used in a symphony orchestra, given by Philip Memoli. This will be of special interest to the club owing to the fact that the Arion Club, the Treble Clef Club and the Music Study Club, an aggregation of over two hundred voices, will combine in the Spring under the direction of Rienzi Thomas to give a festival assisted by a symphony orchestra and soloists to be selected later.

Mme. Marie Kern Mullin after an eventful trip abroad has reopened her studio. Robert Lawrence, baritone and voice instructor, recently of New Orleans, will be associated with the Sherwood School of Music and is an acquisition to musical circles.

A. H. C.

ALLEN SERIES A BOON TO SPOKANE

With Uncertainty as to Organiza-
tions, This Course a
Fixture

SPOKANE, Oct. 10.—While Mmes. Steers and Coman control the Northwestern Circuit, Mrs. H. W. Allen is the enterprising local manager, who for the last four seasons has introduced some of the great stars to Spokane audiences. This, her fifth season, promises to be equally successful. In spite of adverse circumstances she has been able to present to her guarantors a splendid list of artists. One hundred of the prominent women of the city are acting as patronesses and by their public spirit are assuring the musical status of Spokane.

This season, owing to the uncertainty attending the reorganization of the Spokane Symphony and Philharmonic orchestras, Mrs. Allen's series of concerts may be about the only great attractions in the field. Unexpected stars may come and local organizations may enter the lists in due season, but for the present the only one which can confidently be counted upon is this course of visiting artists, which Mrs. Allen announces, comprising Mme. Olive Fremstad, already acclaimed in early October; Evan Williams, Alma Gluck, Josef Lhévinne and the Barrère Ensemble.

The Auditorium Theater has fairly good acoustics, but it is not really large enough for the needs of the town, which requires a hall capable of seating some five or six thousand persons. In that case the prices of the seats could be correspondingly lowered. At present this is out of the question. A large proportion of the auditors have been in the East and in Europe and have heard the best music. They are quick to take the measure of an artist and critical, though sympathetic, in their tastes.

Mrs. W. H. Allen, Spokane Local
Manager

A men's chorus of 100 voices, under the direction of H. W. Newton, made its first appearance at the formal opening of the new Davenport Hotel. The chorus made an excellent impression, both as to volume and to expression, and there is every likelihood of their forming a permanent body. O. C. Rice accompanied with his usual surety and felicity.

MARGARET SERRUYS.

The Lyric Singing Society is the official title of the new musical organization formed at Racine, Wis., through the efforts of Jessie Waters Northrop, who will be director. Arthur Friedman has been elected president. Alfred R. Hilker, the well known pianist, who resides at Racine, will be the accompanist.



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"A greatly admired artist."—*Waterbury American*.

"Among the leading artists on to-day's concert stage."—*Newark Evening News*.
"Was heartily enjoyed on his first appearance at Bar Harbor. There was something delightfully melodious and true about his numbers."—*Bar Harbor Life*.
"His perfect clarity of speech imparts a remarkable telling quality to his voice."—*Brooklyn Daily Eagle*.

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Boston Transcript—Every song was sung with the skill and intelligence of musical expression to be expected from so gifted an artist.

The Nashua (N. H.) Telegram—Mr. Townsend sang his part with great freedom and spirit, but with his usual consummate art.

Musical America—Mr. Townsend has a baritone voice of distinctive quality and one which lends itself readily to songs of brilliant character, as well as those of the tender sentiment. His delivery is straightforward and manly and his sincerity is ever apparent.

The Boston Globe—Mr. Townsend offered the most satisfying interpretation of the evening. His diction is a model for young singers. He can impart a flavor, significance, a distinct imaginative power to a word by color of accent and articulation as well as by voice.

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"A voice of really beautiful timbre, combined with unusual intelligence of interpretation."—*New York Tribune.*

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ECHOES OF MUSIC ABROAD

Christian Sinding Receives Compensation for Loss of Royalties Because of the War—Berlin's Music Season Begins Earlier than Usual and Unemployed Musicians Petition Municipality for Aid—Foreign-Born Pianist and His German Wife Prevented From Returning to German Home—National Anthems of Seven Countries Open Imperial Opera Season at Petrograd—Salary Compromises Save Manchester's Famous Halle Concerts from Being Discontinued—New Post for Charles Widor

STATE compensation to a composer of a neutral country for loss of royalties is one of the interesting, because novel, minor developments of the war. According to information received by the *Cologne Zeitung* from Christiania, the most distinguished of living Norwegian composers, Christian Sinding, has been granted an income of about \$300 by the Norwegian Government.

The reason assigned is the fact that Sinding derives the larger portion of his income normally from performances of his music in Germany, and in view of the present situation he is unlikely to draw anything of any account from that source for some time to come.

WHILE many Berliners have been cudgelling their brains for an idea of how the music year of 1914-1915 is likely to develop, the season has started in earlier than usual. Following the opening performances of the Royal Opera and the Charlottenburg German Opera and a few sporadic "advance skirmishes" the Philharmonic Orchestra came before the public once more with a special concert for the benefit of the War Relief Fund on September 12. One week later, contrary to expectations, the Blüthner Orchestra resumed its activities "in its complete strength and usual disposition" of the various sections.

The Philharmonic Chorus and the chorus of the Sing Akademie are to carry out their original schedules, and it is fully expected that the usual series of ten pairs of symphony concerts given at the Royal Opera House by the orchestra of that institution under Richard Strauss's baton will also materialize. As these concerts are given for the benefit of the widows and orphans of the orchestra members, and as there will doubtless be greater demands made upon the fund than ever this year, it is all the more urgent that this series should be given as usual.

With the exception of the musicians who are members of the Royal Opera House and Charlottenburg Opera House orchestras or the Philharmonic or Blüthner orchestras, most of the Berlin instrumental musicians find themselves out of employment. Some 2,000 of them are thus deprived of their customary means of livelihood, it seems, and in consequence the Union of Berlin Musicians recently addressed a petition to the municipality appealing for aid. The suggestion was urged that those government officials who are also amateur musicians should be forbidden as long as the war lasts, at any rate, to play in cafés for the sake of increasing their income and thus stand in the way of professional musicians.

The Municipal Council, however, has declared itself unable to grant the request, inasmuch as, in the first place, the great majority of government em-

ployees are in the field—which, after all, has nothing to do with establishing the prohibition—and, in the second place, to prevent the few remaining ones who happen to be musicians from adding to their incomes in this manner would in-

who could afford to do so. This woman, who has been a pupil of a prominent Berlin teacher for some time, became engrossed in Red Cross work soon after the outbreak of the war and realized that she would be in no mood to continue



THÉODORE DUBOIS

Théodore Dubois, the distinguished organist and composer, who is one of the most prominent figures in the music world of France, has been made Honorary President of the Gullmant Organ School, New York. Mr. Dubois held the post of organist of the Madeleine, Paris, for many years, resigning the position to become director of the Paris Conservatoire. As a prolific composer he is widely known in this country.

volve a cruel hardship, since "only such officials as are in pecuniary straits," it is explained, "receive permission to 'make music.'"

Music teachers in German cities would have comparatively little to cause them worry this season if the bright and shining example set by one Berlin woman were to be followed by every student

her lessons this season. Realizing also, however, the doubtful conditions the teachers would have to face, she sent a check for a year's tuition to her teacher and requested her, in return for it, to give the lessons to some talented student who otherwise would be unable to study.

ONE of the Berlin musicians of foreign birth to be forced into exile by the war is Frederic Lamond, the eminent Scottish pianist, who, like Eugen d'Albert, long since adopted Germany as his home country because of the artistic stimulus he has found there. Since he took unto himself a German wife a few years ago—she is professionally known as Irene Triesch and ranks as one of the foremost actresses on the German dramatic stage—he has inevitably become more closely affiliated with the country than ever.

When the war broke out Lamond and his wife were traveling in Switzerland. Their efforts to return to their home in Berlin were frustrated at Basle because of the pianist's British nationality, and, notes the *Berlin Tageblatt*, "his German naturalization is impossible just now." Nor was Mrs. Lamond permitted to enter her native Germany—so much for a nation-wide reputation as a leading stage light!

The *Tageblatt* enters a plea that its announcement may soften the hearts of those in authority, whose action "is all the more difficult to understand since Frederic Lamond has already lived for twenty-seven years in Germany, and for

very long has had no intercourse whatever with his native country." The last statement is a trifle wide of the mark, as Lamond has played more or less frequently in England of recent years.

AS demonstrating Russia's recognition of the principle of solidarity it is recorded that at the opening performance of the Imperial Opera season at Petrograd the national anthems of Russia, France, Belgium, Great Britain, Japan, Serbia and Montenegro were played by the orchestra and sung on the stage. For his Queen's Hall Promenade Concerts in London Sir Henry Wood has orchestrated most of the national anthems of the allied countries, but he has not yet gotten around to that of Montenegro.

A story of music near the firing line is told by the Paris correspondent of the *London Daily Telegraph*. "In the fighting lines, within less than thirty miles of the enemy, a matinee concert was given by the Thirty-first Regiment of Infantry. Many leading Paris musicians and actors took part in it. The regiment was only passing and the most jovial humor prevailed, officers, non-commissioned officers and men of the ranks taking part in it, although they knew that their comrades were already fighting and they themselves would soon be in the trenches. The program comprised the 'Marseillaise,' the British National Anthem, the 'Brabançonne' and the Russian Hymn, which all heard standing and with heads uncovered."

While early reports of a projected boycott of Wagner in England have been proven to have been absolutely without foundation, it appears that there are to be no performances of Wagner's works at the Imperial Opera in Petrograd until "further notice." An announcement to this effect has been made. Camille Saint-Saëns, too, has expressed himself with absurd emphasis as to the improbability of Wagner's works being given in Paris again for an indefinite period.

The programs of Sir Henry Wood's "Proms" are in themselves sufficient refutation of the reported English boycott of Wagner. And it may be noted that two Wagner excerpts and a Weber aria were included in the program arranged the other Sunday for a concert by the National Orchestral Association at the Palladium for the benefit of members in distress.

THE late Pope is reported to have made the following declaration of his attitude towards music:

"I like every sort of music. I like Bach, the great symphonists, and even the masterpieces of opera. But I wish the operas to be confined to the theater. One day while I was celebrating Mass, at the moment of consecration I heard a voice singing, 'Mira, O Norma.'"

IN a London interview Adelina Patti has given a somewhat different version of her experiences at Carlsbad after the outbreak of the war from that cabled to this country. She wishes it to be made clear that she and her husband, Baron Rolf Cederstrom, were not stoned at their hotel in Carlsbad, as reported, but that the hostility was directed against the French chefs employed at the hotel.

"What happened," says Mme. Patti, "was this: We were kept in Carlsbad, with about two hundred and fifty English and American visitors, for a month, and were treated wonderfully well. One day, however, a mob came to the hotel. It was composed of the employees of the glass factories round about Carlsbad, who were out of work in consequence of the war. They had heard that there were a few French chefs employed in the hotel, and they were furious that the enemies of their country should be making money while they were out of work.

"They came to the hotel in the afternoon and got the men out. And they returned in the evening, thinking that there were some more hidden there. It was like a siege.

"The iron gates of the hotel were shut, and for two hours and a half the mob made the most terrible noise outside; but at the end of that time the police got rid of them. The French chefs whom they got out were taken away in a carriage by the police and put in prison for their own protection. As they were being driven away the mob stoned these poor Frenchmen and screamed, 'Down with the foreigners!'

"The French papers stated that this hostility was directed against us, but

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 139]

that was not so at all. Nor it is true that we were stoned on the way to the station. The authorities at Carlsbad did all that they possibly could for us. It was, of course, in their interest to do so, as we have been regular visitors there for many years running."

MANY have been the tribulations through which the Hallé Concerts in Manchester have passed during the fifty-seven years since they were organized by Sir Charles Hallé, and in this year of all years it was but natural to expect a crisis. Since a special meeting, at which the plans contemplated for the season were set forth, however, the guarantors are now encouraged to look forward to a series of concerts involving no risk of loss, according to the *Musical News*.

It had been suggested that the orchestra be dissolved for the season, but inasmuch as under normal conditions the struggle for existence on the part of musicians is a strenuous one it was recognized that if members of the band were now to be deprived of their engagements many undoubtedly would be forced to apply to the public relief committees for aid. To avoid this extremity the musicians have been offered reduced terms for the coming season, which will assure each individual of a fixed weekly wage for five months, and the offer has been accepted. Should there be a surplus at the end of the season the claims of the orchestra to additional remuneration will receive first consideration, 89 of the 94 members being British born and the others naturalized British subjects.

A Singing Club with an Ideal—To Relieve Worthy Students in Need

By PERCY RECTOR STEPHENS

THOUGH for many years philanthropy has been practised in the theatrical world, it is only within recent years that organizations in the realm of music have given their aid to helping the struggling artist.

When last Spring the Schumann Club of New York, choir of fifty female voices, was organized and I was chosen conductor, I felt that this new club, coming into the musical life of New York, should not follow the example of many women's singing clubs and become a non-altruistic institution. To what it should devote itself, beyond the careful preparation of the programs for its concerts, became apparent to me through several cases with which I chanced to meet last season. This was to help music students who were aiming to make a career.

There is a constantly growing class of young women who come to New York to study music who find themselves in the predicament of having insufficient funds. These girls are too sensitive and too refined to accept money from anyone to tide them over a season of distress and they will endure privations rather than become, in any sense, objects of charity. Their plight is the result of having failed to realize the high cost of living in New York. Few can appreciate the weight which worry gives to the artistic mind and there are few worries which can be compared to that caused by stringent circumstances. A single case will illustrate my point.

A Case in Point

A girl, well educated and of fine character, an assistant vocal instructor in a southern college, had come to New York to study with one of the highest-priced singing teachers. She came to my studio and I learned that her voice had been abused; that her money was gone. She shunned the thought of charitable assistance and was preparing to go back to her home in the South. Impressed by her story, I tried to interest some well-to-do persons in her in the hope that they would donate a sum sufficient for two months' stay in town. I had tried the voice and found it good, though it had been harshly treated. My efforts to interest those who might have aided her failed. One of my pupils, however, who heard of the girl's dilemma, felt so keenly for her that she took money out of her savings and advanced her two months' board. I gave this young woman

As the services of the usual conductor, Michael Balling, are not available, the system of guest conductors will be adopted. Wassili Safonoff, Henri Verbrugghen, Edward Elgar, Thomas Beecham, Landon Ronald, Granville Bantock and Frederic Cowen are some of the conductors expected, and of these several have declined to accept any fee. The solo artists also, without exception, have consented to accept less than their usual fees.

LISBON is still without opera. The doors of the San Carlo remain closed. This is not in any way connected with the present war, however, but is a direct result of the overthrow of the Portuguese monarchy.

From time to time announcements are published of wonderful plans conceived by the directors, which are never denied, on the one hand, nor confirmed. As a matter of fact, the directors find it impossible to open the house without having a single subscriber, for, says the *Musical News*, it seems that the upper middle-class of Lisbon has deserted the theater since the advent of the Republic and takes this means of protesting against a form of government with which it is not in sympathy.

BY a unanimous vote Charles M. Widor, the Paris organist and composer, has been appointed Perpetual Secretary of the French Académie des Beaux Arts, a post said to be much coveted. This appointment causes a vacancy in the musical section of the Académie and in that connection the name of Claude Debussy has been freely mentioned as being in order for consideration. J. L. H.

lessons every day and when she went home in September it was with renewed courage and with a better feeling in her

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The Schumann Club has created a fund which shall assist such girls and help to provide adequately for their maintenance during their period of tuition. It will go further. It will, when the fund reaches sufficient proportions, extend its aid to the entire care of talented girls struggling for existence in New York, even if it entail supplying food, medical care or a few weeks' stay in the country. It is the hope of the Schumann Club that its fund will be supported to such a degree that assistance may be given broadcast when the applicant is a worthy one. Its action may provide a suggestion which should stimulate other singing societies to create similar funds for one of the most humane purposes to which any organization can lend its assistance.

ROCHESTER HAS LIST OF MANY STAR ATTRÁCTIONS

Public Assured of Hearing Celebrities as Orchestra Soloists and Artists in Furlong Series

ROCHESTER, N. Y., Oct. 10.—Many stars of the music world will be brought to this city during the coming season by the local managers. The Rochester Orchestra, under the conductorship of Hermann Dossenbach, will have some prominent artist for each of its future concerts, and James E. Furlong will also manage several concerts by famous artists.

The Dossenbach-Klingenberg School of Music, which is often the means of Rochesterians hearing great musicians, was at first worried over the problem of securing another 'cellist to replace Emil Knoepke, who has been detained in Europe as a soldier in the war, but the school officials were able to secure as Knoepke's successor Bedrich Vaska, the widely known Bohemian 'cellist. Mr. Vaska will give several concerts in Rochester during the Winter with the Rochester Orchestra.

The Rochester Orchestra has announced its schedule of soloists for its fourteenth season, with Mr. Dossenbach

as conductor and Mr. Furlong as the business manager. The following is the list:

October 19, Edmund Burke.
November 9, Mme. Johanna Gadske.
December 21, Efreim Zimbalist.
February 8, Evan Williams.
March 1, Margaret Keyes.
April 12, David Hochstein.

The Kneisel Quartet will also be on the list of Rochester entertainers.

Mr. Furlong has received a telegram from the manager for Fritz Kreisler which states that Kreisler will fulfill his engagement to appear in Rochester on January 11. The Boston Symphony Orchestra will also appear in Rochester under the management of Mr. Furlong. Later in the season, about February or March, John McCormack, Olive Fremstad and Pasquale Amato will appear. These artists are also brought here by Mr. Furlong.

The Rochester Conservatory of Music has opened its seventh year under the able supervision of its new president and director, John C. Bostelman, Jr.

The Rochester Symphony Orchestra will give two concerts, although the dates have not been definitely decided upon. The conductor of this orchestra, Ludwig Schenck, announces that he has secured a larger number of players than heretofore, with the idea of giving the people even better music than in the past.

JOHN E. MABIE.

Concert for Child Welfare Work at Governor's Mansion, Albany

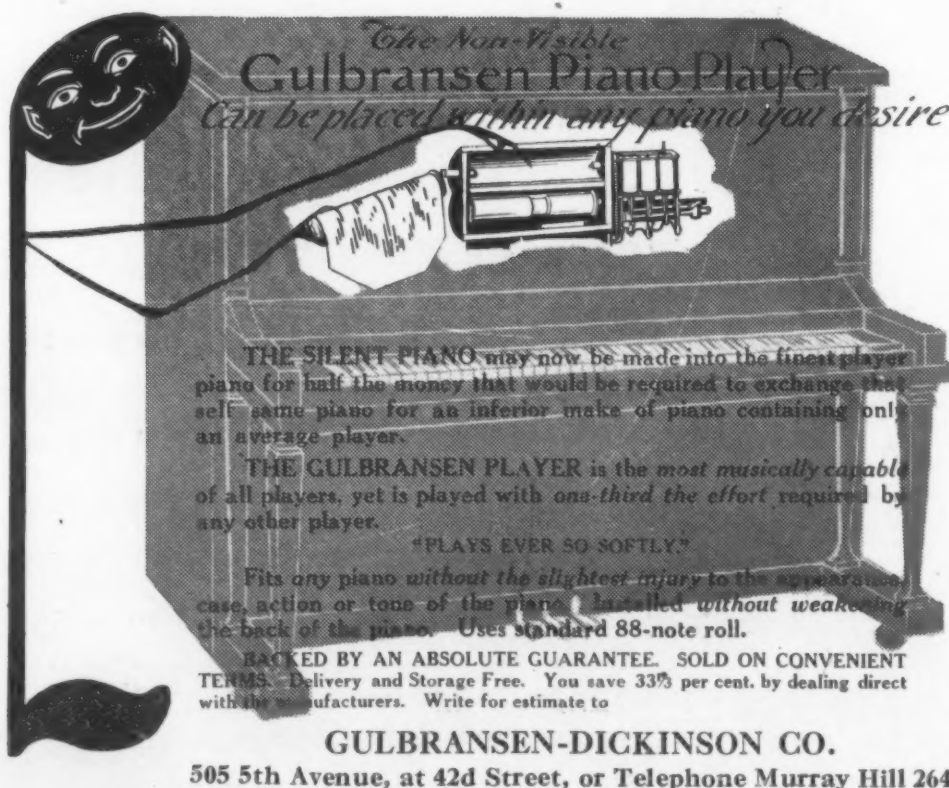
ALBANY, N. Y., Oct. 10.—Through the courtesy of Mrs. Martin H. Glynn, wife of Governor Glynn, there will be a musicale at the executive mansion on Friday evening, October 30, for the benefit of the child welfare work of the Albany Mothers' Club. Thomas Mott Osborn of Auburn, former public service commissioner, who is a musician of ability, and Peter Kurtz, violinist, will present the program. Mr. Osborn will supplement his musical selections with references to his prison reform work. W. A. H.

One of the numbers sung by Cecil Cunningham at the New York Winter Garden is "Il est bon, il est doux" from Massenet's "Hérodiade." Miss Cunningham sang formerly with the Gilbert and Sullivan Opera Company and had filled small rôles in Paris last Summer with the Boston Opera Company.

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HE serious artistic responsibility thrust perforce upon America by the European imbroglio has found this country eager to give proof of its trustworthiness. Although the exaggerated image of a so-called superior efficacy which musical institutions abroad were said to possess, was rapidly shrinking to normal proportions, the sudden swoop of war hastened the inevitable disintegration of so fallacious a doctrine. To-day, in New York City alone, stand a number of musical institutions that are richly enough nourished with tuitive and other necessary endowments to cope with the first and most venerated that the Old World can possibly offer.

New York presents the spectacle of an intensely cosmopolitan city; it is but natural, on that account, that a large number of musical institutions should have been the outgrowth of a most insistent demand. Of course, among this large number, a preponderance are of minor importance, several no doubt being of the "mushroom" species. But New York lays claim to several prominent schools whereas important European cities may boast of but one institution of note. Without further generalization the detailing of equipment and other advantages possessed by institutions here may be set forth.

The Institute of Musical Art

NINE years ago marked the founding of the Institute of Musical Art, which has as its director Dr. Frank Damrosch. Since that time the efforts of the school have been untiringly devoted to the service of America's musical development. Nothing necessary to the acquisition of mastery in the various branches of musical art has been omitted in planning the curriculum. Instruction is individual excepting in the study of theory. The "Faculty Council" includes this year Adriaan E. Freni, Giulio Gatti-Casazza, general manager of the Metropolitan Opera House; Percy Goetschius, Alfred Hertz and Franz Kneisel. Piano-forte instruction will be given by Clarence Adler, Carlo Buonamici, Arthur Hochmann, Ethel Leginska and numerous other able teachers. Additions to the piano faculty recently engaged are Herbert Fryer and James Frixkin. Gaston M. Dethier, the Belgian organist, will again have charge of instructing students of the organ.

The stringed instruments will be taught by Franz Kneisel, Edouard Dethier, Hans Letz, Mark Fonaroff, Louis Svecenski, Carlo Hasselbrink, Louis J. Bostelmann, violin, and Willem Willeke, violoncello. Wind instrument instruction will be in the hands of the solo players of the New York Symphony Orchestra, George Barrère, flute; Joseph Franzel, French horn, etc.

The voice department enlists the services of Leontine de Ahna, Adele Laeis Baldwin, Vernetta E. Coleman, Adriaan E. Freni, Thelma Goldiska, Sergei Klubansky, Gardner Lamson, Matja von Niessen-Stone, Mrs. Theodore Toedt, Madeleine Walthers and Fernand Tanara.

Classes in theory and composition will be conducted by Dr. Percy Goetschius, Frederick S. Andrews and A. Madeley Richardson; ear training by Vernetta E. Coleman, Franklin W. Robinson and Helen Wiseman Whiley, while languages will be taught by Mme. Marguerite Merlin-Albro, Adele Laeis Baldwin, Bertha Firgau and Edoardo Petri. Lectures will be given by William J. Henderson, music critic of the *New York Sun*; Henry Edward Krehbiel, music critic of the *New York Tribune*; Waldo Selden Pratt and Thomas Tapper.

The Von Ende School of Music

AN institution which has in its short life (four years) leaped to a position among the very foremost American conservatories is the Von Ende School of Music, Herwegh von Ende, director. Mr. von Ende, who is a familiar figure in the violin world, has aimed to make his an institution which not only claims high ideals but steadfastly endeavors to maintain them. To aid him the director has chosen a distinguished faculty, one which possesses and is well able to impart knowledge.

The school has now completed its first year in its new quarters at No. 44 West Eighty-fifth street. The rapid growth

of the institution necessitated the change and these comparatively new quarters, while spacious, are not any too large to accommodate the steadily increasing influx of students. In connection with, and in the immediate vicinity of, the school are its tastefully furnished dormitories instituted for the convenience of out-of-town pupils.

The eminent board of directors includes Franz X. Arens, Richard Arnold, David Bispham, Clarence Dickinson, Henry Holden Huss, Albert Ross Parsons, Adrienne Remenyi, Leo Schulz, Harry Rowe Shelley, Sigismond Stojowski, Anton Witek, Vita Witek and Herwegh von Ende.

The von Ende School possesses an exceptionally strong piano department. It includes, this year, Hans Van Den Burg, Sigismond Stojowski, Albert Ross Parsons, Louis Stillman, Vita Witek, Lawrence Goodman, Elsie Conrad and Edith Evans. Moritz Lichtmann, a former pupil of Godowski and an exponent of the latter's teaching theories, and Lewis M. Hubbard are additions to this group. Vocal instruction is in charge of Alfred Ilma, Henri La Bonté, Beatrice McCue and Adrienne Remenyi.

This year's violin faculty comprises John Frank Rice, Samuel Saron, William Small, Herwegh von Ende and a new acquisition, Edwin Wickenhoefer. The cello department has a capable addition in the person of Paul Kéfer, who, with James Liebling, makes this section a strong one. The classes in theory and composition will be in the hands of John Frank Rice, Hans Van Den Burg, Harry Rowe Shelley and J. Van Broekhoven. The organ will be taught by Harry Rowe Shelley, Hans Van Den Burg and F. W. Riesberg. Mr. von Ende will conduct the student orchestra, will lecture on history of music, and will supervise the playing of chamber music in conjunction with Anton and Vita Witek. Mme. C. Trotin will have charge of the solfeggio teaching, there will be classes in French diction under Adrienne Remenyi, in German diction under Amelia von Ende. Dramatic expression and Delsarte will be taught by Mrs. Esther de Puy Bryan. There will be courses of lectures on Art, Literature and Music, which will be announced later.

The Guilman Organ School

HOW extensive is the equipment possessed by a good organist is not generally recognized. He should be a man of broad culture, one who can play a good service and conduct either a quartet, mixed chorus or boy choir. Besides, he must be fitted to conduct and accompany the standard oratorios and cantatas from the organ bench, play an organ recital competently and be constantly alert to adjust the host of difficulties that may beset him on every hand.

Sixteen years ago the Guilman Organ School was organized under the presidency of the late Alexandre Guilman, to meet these needs. The school, which reopened for the present year on October 6, has for its director and master of the organ Dr. William C. Carl, the noted organist. Dr. Carl has brought back from Europe valuable ideas which are to be incorporated in the course this Fall. M. Theodore Dubois is the new honorary president and evinces keen interest in the work and development of the school. His wide experience will undoubtedly prove an invaluable asset in the institution's advancement. The faculty comprises the following instructors:

For harmony, counterpoint, orchestration, Clement R. Gale, Mus. Bac., Oxon (also Professor of Ecclesiastical Music at the General Theological P. E. Seminary); Warren R. Hedden Mus. Bac. F. A. G. O. (for many years organist Church of the Incarnation, P. E.); har-

monization at the keyboard, musical dictation, etc., the Rev. D. Howard Duffield; the liturgical forms of church music, hymnology, etc., Thomas Whitney Surlette; musical form, Charles Schlette, organ tuning; Lewis Odell organ construction, and a corps of assistants.

A new class will be organized in the near future by Mr. Gale for the study of Plain Song and the Gregorian Chant.

The Guilman School has always given attention to and taught the liturgical forms of Episcopal and other services, the training of boys' voices and mixed choirs.

Students' recitals are given at regular intervals and every Monday night the year 'round a recital is played by one of the students in the Old First Presbyterian Church.

* * *

American Institute of Applied Music

WITH every anticipation of another successful school year the American Institute of Applied Music, Kate Chittenden, dean, opened its gates on September 29. The Institute, which insists on systematic study, has laid its plans with keen regard to the furtherance of sound instruction and for the utmost possible advantage of every student.

Many of the certified and graduated students of the Metropolitan College of Music and of the American Institute of Applied Music are occupying enviable positions in the musical profession throughout the United States and Canada and their success has induced many educational institutions to seek their teachers from this college. The faculty for this year is as follows:

Piano: Kate S. Chittenden, H. Rawlins Baker, May I. Ditto, Fannie O. Greene, Leslie J. Hodgson, Louisa May Hopkins, Sara Jernigan, Florence Leonard, Islay Macdonald, Anastasia Nugent, F. Viola Osborn, C. Ethel Peckham, William F. Sherman and Katharine L. Taylor.

Vocal instruction is to be given by McCall Lanham and Paul Savage; violin by Henry Schradieck and assistants; theory by R. Huntington Woodman, William F. Sherman, Sara Jernigan and Katherine L. Taylor; cello by Gustav O. Hornberger; organ by Harry Rowe Shelley, W. F. Sherman and R. Huntington Woodman. Fannie O. Greene, Daniel Gregory Mason, Thomas Tapper and John Cornelius Griggs will lecture on history and music and kindred matters, while Mary Fidelia Burt will teach public school music, sight singing and ear training.

The season marks the twenty-ninth year of this school's life.

* * *

The Ziegler Institute

THE Ziegler Institute of Normal Singing is devoted exclusively to vocal training. The school's headquarters are in the Metropolitan Opera House Building. Mme. Anna E. Ziegler directs the Institute and has in the past turned out a goodly number of successful pupils.

Mme. Ziegler is devoted to the cause of opera in English and is secretary of the Society for the Promotion of Grand Opera in English. With her are associated a number of prominent instructors and a feature of the work done at this institution is the teaching of the Jacques Dalcroze system of rhythmic gymnastics. Another feature is the preparation of students for the Public High School Regents Examinations.

The faculty comprises Mme. Anna E. Ziegler, voice culture; Charles d'Albert, ensemble; Mme. Amelie Pardon, theory and piano; Frank Kasschau, oratorio, and Mme. Corinne Tift, French. Miss Ida Lengenhausen will teach the Dalcroze method of rhythmic gymnastics, as in former years. The faculty is appreciably augmented by a number of assistants. One of the institute's aims is to make students self-supporting solely through the singing voice, and this end has been successfully encompassed in the past.

* * *

The Malkin Music School

OPENING the doors for its second season is the Malkin Music School, which derives its title from its director, Manfred Malkin, a well-known concert pianist. Although now but launching upon its second year, the school has already won for itself a wide reputation for conscientiousness. As a watchword Mr. Malkin has adopted, "Where lessons are given by some of New York's best-known musicians without measuring their duration by the clock." It will be remembered that last season this school's director appeared in joint recitals with Eugene Ysaye and won distinct success. Co-operating with Mr. Malkin is a highly able faculty consisting of active and efficient New York musicians.

The piano department is headed by the director and includes Ada Becker, F. T.

Cortes, Miss P. Rosenblum, Morton B. Knafel, F. Samuel and Wm. S. Schwartz. As violin instructors there are Maurice Kaufman, Henry Zucker and Arnold Volpe. Cello is taught by Vladimir Dubinsky and L. Rudie, and in the vocal department are Pietro Floridia, the noted Italian composer, J. Massel, Mme. Ormond Osborne, Sophie Traubman and Josef Pasternack. Theoretical work is in the hands of Rudolph Baumeister and Max Persin. An ensemble class is in Mr. Volpe's charge, and S. Finkelstein, first trumpet of the Philharmonic, presides over the orchestra department.

Mr. Malkin, the director of the school, has been engaged by R. E. Johnston, the New York manager, for concert and recital appearances during the coming season.

* * *

Granberry Piano School

AUSPICIOUSLY attended was the opening of the Granberry Piano School during the latter part of September. This institution, at which the Faellen system has for many years been taught, has quarters in Carnegie Hall, New York, and Pouch Mansion, Brooklyn. The faculty comprises George Folsom Granberry, Nicholas J. Elsenheimer, Annie G. Hodgson, Marion Mount, Marion Barlow, Arthur Crockett Pray, Mabel Muchmore Smith, Anna Zemke-Turner, Alice Ives Jones and C. M. Caire, secretary.

The complete list of subjects taught at the Granberry School includes every conceivable phase of piano playing.

Some of the most attractive features in connection with the work are the frequently given pupils' recitals, whereby the pupils obtain practical experience in playing before an audience, and the lectures and recitals given by members of the faculty or outside artists.

* * *

New York College of Music

THE New York College of Music has embarked upon what promises to be a successful thirty-sixth season. In addition to the college's directors, Carl Hein and August Fraemke, the piano department is in charge of W. H. Barber, J. S. Danielson, W. H. Eckerson, Hugo Grunwald, Sadie Goldstein, Dirk Haagmans, Enid V. Ingersoll, Paul Jelenek, Conrad Kind, Sigmund Kahn, Marta E. Klein, D. M. Levett, Mary Moore, Oscar E. Peltier and Gertrude Turecek.

Carl Hein, Emma Loeffler, Sigmund Jaffa and Florence Sears-Chaffee conduct the vocal department; Joseph Kovarik, Frank Woelber, Theodore Joyn, William Doenges, the violin department; William Ebann and assistants, the cello classes. Theory is taught by Dirk Haagmans, Dr. S. N. Penfield and Conrad Kind, and organ by Dr. Penfield and W. H. Eckerson. There are lectures on musical history by August Fraemke, Carl Fiqué and Dirk Haagmans, and a class in elocution and dramatic art under B. Russell Throckmorton.

* * *

The Hélène Maigille School

OFFERING vocal instruction for students, teachers and professional singers, the Hélène Maigille American School of Bel Canto has already opened its Fall term at the new residence studio of its founder, Hélène Maigille, No. 134 West Eighty-second street, New York.

The desire to have a school which shall be solely devoted to voice culture from rudiments to finishing for opera, oratorio and concert, has been Mme. Maigille's for many years. Her wide experience, ranging over a period of years, has enabled her to plan out courses for instruction that shall be worthy of the attention of all serious singing students. The vocal instruction will be given by Mme. Maigille herself.

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FEWER CONCERTS FOR WORCESTER

Only Two Courses This Season where Last Year there were Four—
Insufficient Financial Returns Factor in Curtailment of Attractions
—Larger Auditorium the City's Great Need—New Orchestra of
Young Musicians Promises Much for Future—Choral Societies
Have Ambitious Plans

WORCESTER, MASS., Oct. 10.—Worcester is not to suffer from a surfeit of music this coming season, as it did last. One of the prime reasons for curtailing the number of attractions seems to be the insufficiency of financial support, and the other the fact that the Boston Opera Company is idle this year. Where last season at this time four concert courses promised a variety of programs, both vocal and instrumental, there are but two announced for this Winter. The disbanding of the Friday Morning Club, after twenty-five years of musical activity, leaves a void that will be greatly felt. This club was composed of the leading women of the city, and its programs were given entirely by the active members, with but few exceptions.

Of the two courses announced for this season, the Ellis Course contains five concerts, three of which will be given by the Boston Symphony Orchestra. The soloists include Pasquale Amato, Mme. Elizabeth Van Endert and several others to be announced. The second course embraces four concerts under the Steinert management, and some of the soloists will be John McCormack, Julia Culp, Howard White, Jeska Swartz and Evelyn Scotney. There will also be instrumental soloists.

The Oratorio Society

Next in importance to the festival chorus, that of the Worcester Oratorio Society plays an important part in the city's music. After twenty-five years as director of the Pilgrim Church Choir, J. Vernon Butler, its director, moved to Union Church, where, as organist and director, he has transferred his Oratorio Society to a new home. This society plans to give "The Legend of St. Christopher" at its first concert. This will be given with a group of professionals as soloists. The society annually gives "The Messiah" and the date for this Winter is December 28. It will be sung with the Boston Festival Orchestra and visiting soloists assisting.

Plymouth Church has a choral society numbering about sixty, directed by Dr. A. J. Harpin, a baritone soloist of considerable prominence. The choral society is planning Sunday night programs to be given the last Sunday of every month. The list of works selected for the season are "Israel in Egypt," Gaul; "The Christmas Oratorio," Saint-Saëns; "The Pilgrim," Shelley; "The Calvary," Spohr, and several miscellaneous programs. Lydia White, harpist with the Boston Symphony Orchestra, has been engaged to assist at several of the concerts.

The Verdi Male Quartet, an aggregation that adds considerably to the musical

life of the city, has succeeded in filling the position made vacant by the death of its baritone soloist, F. R. H. Stetson. Robert H. Luther has been engaged in his place. Lester W. West is first tenor of the quartet, George R. Cleveland, second tenor, and Harold L. Gulick, bass. The quartet is assisted in concert engagements by Stella Marek, violinist, and J. Edward Bouvier, pianist. Will A. Bennett is the reader. Concert engagements already booked include one in Boston on November 24 and one in Shrewsbury at a later date.

It is the plan of the choir of Trinity Church to give several concerts this year, in connection with Sunday night services. Gaul's "Holy City" and Mendelssohn's "Hymn of Praise" will be sung. The music committee, as a way of showing the appreciation of the church for the work of the choir, has purchased a block of forty seats for the Steinert course of concerts.

A New Symphony Orchestra

The forming of a new symphony orchestra in Worcester, made up entirely

of young musicians, promises much for years to come, although the actual accomplishment this year will be little. Organized under the direction of Paul Hultman, of the Hultman-McQuaid School of Music, the orchestra is to be conducted by Gustav Strube. There are already more than sixty members.

Worcester's fifty-seventh music festival, which has just closed, has proved one thing, at least, to musicians of the city, and that is that it is a practical impossibility to make any course of concerts or a festival pay in this city under present conditions. With an auditorium containing exactly 1,522 seats, it is out of the question to bring big stars here and hope to sell the house to financial advantage. The time has gone by when Mechanics Hall can be considered adequate for a city the size of Worcester. What is needed here more than anything else is an auditorium of sufficient seating capacity to make it possible to give concerts and festivals with profit.

M. E. ELLAM.

WICHITA AWAITING ITS FIRST SYMPHONY SEASON

Organization of Local Orchestra Seems Assured—Many Prominent Artists to Visit the City

WICHITA, KAN., Oct. 10.—A splendid musical prospect confronts Wichita this season. The project of a symphony orchestra is advancing by leaps and

bounds and the organization is practically assured, for this season at least.

Among the prominent artists booked for appearances in this city by a local manager, Iris L. Pendleton, are Maud Powell, violinist; Harry Evans, bass-cantante; Otto L. Fischer, the American pianist-composer; Louise Jansen-Wylie, soprano; Louise Llewellyn, exponent of folk songs, and Giuseppe Fabbrini, pianist-composer. Those artists who are scheduled to appear with the Wichita Symphony Orchestra are Mme. Powell, Katharine Goodson, Andrea Sarto, violinist; Miss Llewellyn, Mme. Janson-Wylie and Louise Barnolt.

Several noted organizations will be heard in Wichita this season, including Sousa's Band, the United States Marine Band, the New York Grand Opera Company, the Kilties' Band and the Royal Canadian Band. In recital there are scheduled Mme. Schumann-Heink, Alma Gluck, Frances Alda and her company, Mme. Gerville-Réache, Frances Ingram, Helen Stanley, David Bispham, Harold Bauer and Fritz Kreisler.

By arrangement with H. Godfrey Turner, Mr. Pendleton will have exclusive management of Maud Powell in ten middle western States. The local manager has also arranged with Walter Anderson for a tour of the middle States by Andrea Sarto, the bass-baritone.

Wichita is well provided with conservatories and private teachers, and such is the standing of music in the city that its study in the high school is credited equally with other studies.

L. J. K. F.

THOMAS CHALMERS

LEADING BARITONE CENTURY OPERA COMPANY

Wins Unanimous Praise from Press and Public
on his reappearance



Photo by Mishkin

IN "ROMEO AND JULIET"

The two real successes of the evening were, however, the "Mercutio" of Thomas Chalmers and the "Friar Lawrence" of Henry Weldon. Mr. Chalmers' voice was delightfully clear and he gave the air with a whimsical abandon both in song and action that marked him as an artist to be reckoned with. "Mercutio" is not an easy part. Mr. Chalmers made it his own.

—New York Tribune.
Last evening a favorite of last season, Thomas Chalmers, contributed the "Mercutio" and to him must be awarded the warmest praise for acquaintance with the style of the opera.

—New York Sun.
This young American has a well schooled vocal delivery, a broad and intelligent musical style and in action is the most graceful and promising member of the Century Co., matters that were proved by Mr. Chalmers' "Mercutio" in "Romeo."—New York World.

Last week I saw him do the best "Mercutio" I have ever seen in

Gounod's dilution of Shakespeare.—New York Globe.

IN "CARMEN"

The real interest of the evening lay in the "Escamillo" of Thomas Chalmers, a very spirited and romantic portrayal of the Toreador. Mr. Chalmers sang his great air so gracefully and with such a pure tone that the rafters rang with well deserved applause.—New York Tribune.

Thomas Chalmers was in every way acceptable as "Escamillo" and sang the Toreador's song with fine spirit and pure tone.

Another change from the original cast which deserves mention was the substitution of Mr. Thomas Chalmers. His singing of the Toreador song drew more applause than any other single episode in the opera and it was well deserved. The song was repeated.—New York Herald.

Thomas Chalmers, however, gave an admirable performance of "Escamillo," singing the Toreador song with fine effect and bearing himself as a very prince of the Bull Ring.—New York World.



YEATMAN GRIFFITH

"The American basso-cantante, who has become one of the best known teachers of singing in Europe through the success of Miss Florence Macbeth and other artists who have been trained by him. . . ."—London Musical Courier.

TEACHER OF SINGING

Mr. Griffith will open his Studios in New York on October 19th. Until then he may be addressed care of Musical America, New York



"Colonial Spirit" Hinders Our Gaining Musical Independence

In Instance of Operatic Field, American Artists Have Gravitated to Europe Chiefly because There Has Been No Demand for Them Here—Lack of That Demand Has Prevented Many Native Singers from Securing Training Needed to Fit Them for Opera

By ARTHUR J. HUBBARD

I HAVE followed John C. Freund's campaign for the independence of music and musicians in this country with great interest and satisfaction.

It certainly is high time that the "colonial spirit" should be put behind us. We should all, individually and collectively, do our utmost to make this country absolutely independent of Europe in all matters pertaining to music in all its branches. I believe it could be accomplished in a short time were all to work earnestly, intelligently and faithfully to that end.

What a reflection on us is the fact that we are to have no opera by the Boston, and Philadelphia-Chicago Companies on account of our dependence on Europe for artists! All will admit that we have singers in plenty. What is lacking then? Brains? Who will assert that American brains are inferior to any other brains? We haven't the artists, that is certain. Not, however, for lack of material nor ability to train that material, but because that material is not trained to portray operatic rôles adequately. It takes time and a lot of hard work to equip properly any singer of opera, no matter how accomplished or gifted in other singing branches.

No singer will go to the expense of time, money, or labor required to prepare for operatic work unless there is good reason to believe that there will be a



Arthur J. Hubbard, Prominent Boston Vocal Teacher

demand for that work. Up to the present time there has not been much demand, to any encouraging extent, and therefore when any scheme has been formulated to give grand opera in English, it has been found necessary to go to Europe in order to find English speaking singers who have a répertoire and operatic training.

The "Why" of Foreign Training

Most of the singers have had such training in foreign languages, and in consequence have been severely criticised for bad diction and many other defects which could have been obviated had their training been done at home. These singers usually have studied with the idea of making their career abroad; otherwise they would not have studied, for generally there has been too little to encourage any one to expect much in that line here. The companies have many of them been on such a small, cheap and unsatisfactory scale that the career was not tempting; besides there has been very little of it of any kind, and what there has been

has not, as a rule, been of a sort to enrich materially either managers or artists.

Some of your correspondents have asserted that American teachers cannot adequately teach operatic singing. Some of us consider this an uncalled for reflection on our ability and accomplishment. Why do we not demonstrate our ability? I have already answered that! An article for which there is little or no demand will not be produced. People will do little work without an expectation of remuneration. Concert singers who are good enough to make a worth while operatic career are too busy singing, travelling and studying the music of their concert programs to find time or energy to prepare operatic rôles for stage representation.

I believe that if a number of centers in this country were to determine a year hence to have an opera of their own, in English with American singers, it could be successfully accomplished, by selecting the singers at the present time and giving them a year to acquire a répertoire and be trained for the stage. I believe that we have the material and the ability to accomplish this with no outside help whatever. There is no lack of voices; neither are our singers wanting in artistic intelligence, and although here, as in Europe, there are many "blind leaders of the blind," there are also many honest, capable teachers, who having had operatic experience themselves, have demonstrated, and can demonstrate that their ability is not inferior to any to be found elsewhere.

But we are hindered sorely by the "colonial spirit" and other conditions. Even in the concert field we often find that foreign singers, members of opera companies, who are not superior nor more interesting than our own, are preferred. I believe in the American musician, to whatever branch of the art he belongs. Furnish him a demand and he will respond with credit to himself and the satisfaction of the public. I believe at the same time that the public should be exacting, for by that means is the artist kept up to the mark.

There is no lack of superior American voices; neither do Americans lack in artistic ability. American singers can't act? Our dramatic artists do pretty well. Are they of a different race? We have already given the world a number of operatic artists who have excelled as much in stage craft as in singing. Give them a chance. No one denies that the female voices here are as fine as those of any country. It is often said that we

are deficient in good male voices. In my rather extended experience I have not found it so. More women than men study singing. Business opportunities are so much better here than in other countries that young men are apt to choose a business rather than an artistic career as promising better returns, and thereby numberless fine voices have remained undeveloped and many fine artistic intelligences have escaped notice. Make it worth while and there will be no shortage. Give them a chance.

Our composers can't write successful operas? Well, up to the present time that seems to be true. But how many attempts have been made? If a successful one had been written, we could then count the failures and get a percentage. I was reading the other day a list of the 157 different operas in which the great Roman baritone, Cologni, sang during his long career. I never heard mentioned more than half of them, and many more still are absolutely unknown today. I suspect that the number of successful operas written in any country is so small, as compared to abortive attempts, that ten times as many as have been written here will have to be written before we (according to the percentage of successes and failures in other countries) can expect to have one good one.

In regard to the ability of our teachers there are many opinions, but this should not be so. A tree is known by its fruits, or ought to be. To ascertain whether a teacher is capable and efficient or not, find out what he has already done. This, though difficult, is possible.

Winter Concerts and Spring Festival for Spartanburg, S. C.

SPARTANBURG, S. C., Oct. 10.—The School of Music, Converse College, Edmon Morris Dean, director, is negotiating for the following attractions: Mykle-Connell-Jones Trio, November 9; Edward Bromberg, baritone, in recital during December; Frieda Siemens, pianist, January, and an artist, not yet decided upon, in February.

The twenty-first annual Spartanburg music festival will be held on April 14, 15 and 16, 1915. The New York Symphony Orchestra, Walter Damrosch, conductor, and a number of artists, to be announced later, will participate.



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Three years at Institute of Musical Art, New York

LATEST PUPIL SUCCESS

Jean Vincent Cooper, soloist at the Maine Festival, 1914.

The Bangor paper writes:

Miss Jean Cooper, who is probably the most youthful of all the soloists at this festival, was a distinct favorite with her audience. Miss Cooper, who is very pretty, sang wonderfully well. Her voice is rich and beautiful, and she sings with good expression.

Her "Rest in the Lord" number was rendered in such an able manner that she was given a double encore. Her voice has a remarkable carrying power and filled the great auditorium.

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Montpelier, Vt., Festival
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Newburg Symphony Orchestra
New Brunswick Choral Society

New Rochelle Choral Society
"Fair Ellen"
New York Liederkranz
"Fair Ellen"
Paterson Symphony Orchestra
Princeton University
Scranton Junger Maennerchor
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TRIUMPHANT DEBUT of BETTINA FREEMAN

(Century Opera House, New York, as
Elsa, in "Lohengrin," October 6, 1914)

THE TIMES:

Bettina Freeman was the *Elsa*, appearing for the first time on an opening night at the Century. She is a good actress, and the quality of her voice suits the rôle well, so that her success was thorough and deserved.

THE AMERICAN:

Miss Freeman's *Elsa* was charming. Her impersonation was tender and womanly and delighted her audience.

THE EVENING SUN:

On the distaff side Bettina Freeman of Boston was an *Elsa* not impossible to compare with Metropolitan standards. She looked a charming mediæval bride and sang with freedom and power.

Miss Freeman's, Concert Engagements may be arranged through the management

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—Mishkin Photo.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

"ZORAH" is the title of a short cantata, for chorus of women's voices, by Franz C. Bornschein. The poem, by Frederick H. Martens, is finely conceived, skilfully constructed and replete with true poetic feeling.*

Mr. Bornschein has employed perhaps as modern a general scheme as we have noticed in any of his works. He has avoided conventional melodic and harmonic formulae. The writing for the voices is carefully wrought, revealing notable musicianship.

The cantata contains some fine solo work for soprano. The manner in which the attack of *Ayoub*, the lover, who rescues *Zorah* from the hands of the raiders is pictured is dramatic and effective. In short, for a brief cantata which carries a definite story and which is musically worth while, conductors of women's choruses will have to look far to find one that rivals this.

THE Boston Music Company, which from time to time advances American editions of songs by foreign composers, now offers several by Heinrich van Eyken,† a contemporary German. "Youth," "Far Away" and "Mother" comprise this musician's Opus 33, while "Good Advice" and "John, I Must Go" are marked Opus 36. In the past we have seen a number of this composer's songs which reached a more than respectable standard of excellence. These two sets, however, are unlike them. None of the first three is more than a little "tune" German song such as any *Kapellmeister* of a *Stadttheater* in the Fatherland might turn out by the dozen. "John, I Must Go," though incontestably Schumannesque in melody and harmony, is somewhat better music. All five lack individuality and represent their com-

*"Zorah." Cantata for Chorus of Women's Voices with Piano Accompaniment. By Franz C. Bornschein. Published by the Oliver Ditson Company, Boston, Mass. Price 30 cents.

†"Youth," "Far Away," "Mother." Three Songs for a Solo Voice with Piano Accompaniment. By Heinrich van Eyken, Op. 33. Price 40 cents each the first two, 50 cents the third. "Good Advice," "John, I Must Go." Two Songs for a Solo Voice with Piano Accompaniment. By Heinrich van Eyken, Op. 36. Price 40 cents each. "The Caterpillar," "The Gift of the Gods." Two Songs for a Medium Voice with Piano Accompaniment. By I. Albeniz. Price 40 and 50 cents each respectively. Published by the Boston Music Company, Boston, Mass.

poser at far from his best. The songs are published both for high and low voice.

From Germany we are transferred to Spain and the songs of one of Spain's widely known composers, Albeniz. With the revival of serious composition in Spain, much has been written about Albeniz, as a forceful musical personage. Neither the piano compositions nor the two songs, "The Caterpillar" and "The Gift of the Gods," which we now have before us, give the slightest corroborative evidence to that effect. In the former song there are hints at freedom in harmonic writing, but that is all that may be said.

THE Boston Music Company has brought out one of the most fascinating little scores that it has been the fortune of the present writer to encounter in many months. It is not exactly a new one, but it will be so to American audiences, at any rate. It is "Weeping Pierrot and Laughing Pierrot," designated as "a comedy with music."‡ The comedy is by the distinguished Edmond Rostand, and it has been rendered into English very capably by Amy Lowell, a sister of President Lowell of Harvard University. The music is by Jean Hubert, a composer absolutely unknown in this country. He is probably one of those gifted Frenchmen whose talents, devoted to works of lighter calibre such as this one, cannot of necessity be widely known outside his own land.

Nevertheless, M. Hubert shows in this work so engaging a gift for graceful melody and for the development of his various situations musically that his name must be respected wherever this music becomes known. The little operetta fairly bubbles with sprightly melody. It may be performed by a soprano, or mezzo, as *Columbine*, a tenor as *Pierrot I*, and another tenor, or high baritone, as *Pierrot II*. It would be delightful to hear the little work produced by one of our major operatic companies, though the auditoriums in

‡"Weeping Pierrot and Laughing Pierrot" (Pierrot qui pleure et Pierrot qui rit). A Comedy with Music by Jean Hubert. Text by Edmond Rostand. English Version by Amy Lowell. Published by the Boston Music Company, Boston, Mass. Vocal Score. Price \$1.25 net.

which their performances are given are too large to suit the purpose. It is learned with pleasure, however, that Maggie Teyte, the charming little English soprano, will perform the piece this Winter.

The work might also be produced at girls' educational institutions where the parts of the two *Pierrots* could be sung by soprano and mezzo instead of tenor and baritone.

THE great mass of music-lovers are prone to forget at times the serious work of those who supply our churches with new music. In the case of the reform churches the matter is of little importance, for most of the music composed for them is of a very inferior kind.

The Protestant Episcopal Church has, however, maintained its musical service and to-day prepares its music with the same care exerted on it years ago. To be sure, American conditions have, to an extent, altered some of the characteristics of the Anglican church's music, but it remains, in great part, a noble and dignified service. Among the most important things in it are the services for the office of holy communion. The music for this is similar in scope to the music of the Latin Mass.

A new work in this form is a "Communion Service in G"§ by Walter Henry Hall, professor of church and choral music at Columbia University and for many years organist and choirmaster of St. James. Professor Hall is an authority on the music of the Anglican church. His new service includes "Kyrie," "Gratias Tibi," "Sursum Corda," "Credo," "Sanctus," "Benedictus qui venit," "Agnus Dei" and "Gloria in Excelsis." One cannot fail to note the fine and lofty nature of the music, which, in each division, is well suited to the text. The greatest opportunities are given the composer in the "Credo," "Benedictus," "Agnus Dei" and "Gloria." Professor Hall has made the most of these opportunities and has clothed the words with music that is melodious, refined in texture and free from banality. As to the workmanship, writers of anthems would do well to study the work of Professor Hall, for in it they will find splendid part-writing, set down in an authoritative manner. The counterpoint is natural and fluent and the voices are treated in a way that sets off the various divisions well. The organ accompaniment is likewise masterly and is written for the instrument, the pedal part being clearly indicated, as it should be in all music for the church.

§"Communion Service in G." For Mixed Voices with Organ Accompaniment. By Walter Henry Hall. Published by the H. W. Gray Company, New York. Price 25 cents.

"Valse Dramatique," "Lotus Petals," "Voices of the Dawn" and "Frolicsome Frolics" are the titles of four piano compositions by J. Coles Meredith, published by the Meredith Music Co., Dayton, O.**

They are not serious music, yet they have melodic fluency of a type that will win them the favor of a great many persons. Mr. Meredith seems to be familiar with the work of numerous composers of what we call "light" music and he has written in this manner. A careful revision by someone more learned in the technic of composing would make the pieces more acceptable to *cognoscenti*.

EARL CRANSTON SHARP, a Portland (Ore.) musician, has published three songs which introduce him to the public as a composer of serious purpose. It is not often that a newcomer establishes himself at once as worthy, and so it is with considerable pleasure that one is made acquainted with Mr. Sharp's "Content," "Japanese Death Song" and "Daybreak."||

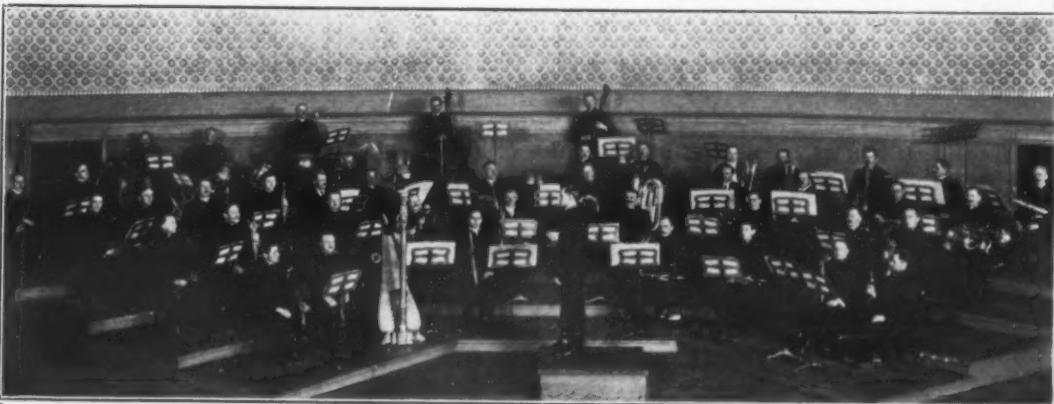
In all three of these songs Mr. Sharp gives evidence of a musical sense far out of the ordinary. He has little use for the conventional, either from the melodic or harmonic standpoint, and he writes with a freedom which is admirable because of the power and knowledge which one realizes are behind it. Though there are numerous items of unquestionable merit in "Content" and "Daybreak," it is the "Japanese Death Song" that deserves the highest praise. This must be reckoned one of the biggest American songs of the year. But two pages in length, it is a veritable tragedy in miniature. The poem, by a person designated as "H. K. S.," is splendid, and Mr. Sharp has set it as few contemporary musicians in America could have.

Perhaps some singers will not like this song. Perhaps they will decide that it is ineffective because not suitable for winning applause. Such a decision will be that of the person who believes in "top-note" endings. Serious recital singers will interest themselves in the song, however, and they will be well repaid.

A. W. K.

***"Valse Dramatique," "Lotus Petals," "Voices of the Dawn," "Frolicsome Frolics." Four Compositions for the Piano. By J. Coles Meredith. Published by the Meredith Music Co., Dayton, O. Prices 60 cents each the first and third; 50 cents each the others. ||"Japanese Death Song," "Daybreak," "Content." Three Songs for a Medium Voice with Piano Accompaniment. By Earl Cranston Sharp. Published by Sharp & Mack, Portland, O. Price 50 cents each the first two, 60 cents the last.

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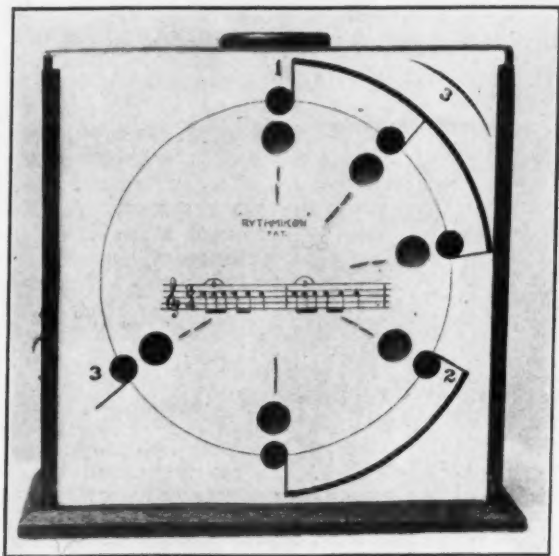
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New York Times, Sept. 16, 1914.—Mr. Kingston as “Don José” sang with greater freedom and flexibility as well as with more reserve, and his stage presence was conspicuously easier. His work was the individual feature of the evening.

New York Evening Mail, Sept. 16, 1914.—Morgan Kingston’s “Don José” showed a vast improvement over anything that he did last year. He not only sang better than ever before, but acted with intelligence and ease.

Brooklyn (N. Y.) Times, Sept. 16, 1914.—Mr. Morgan Kingston, who sang the “Don José,” sang with much fervor and received a much merited reception after his singing of the flower song.

New York Herald, Sept. 16, 1914.—Mr. Morgan Kingston, who was the “Don José,” sang with much fervor. His style of singing has improved over summer, and his voice has lost none of its natural beautiful quality. After the flower song he was applauded heartily.

New York Journal of Commerce, Sept. 16, 1914.—As “Don José” Mr. Kingston was happily cast. His voice was in splendid condition and he sang with style and feeling. As an actor Mr. Kingston shows vast improvement. He was natural and convincing; his scenes were forceful and telling in effect.

New York Evening Post, Sept. 16, 1914.—Morgan Kingston as “Don José,” sang very well, particularly in the big scenes, when he was delightful.

New York Evening World, Sept. 16, 1914.—Morgan Kingston sang “Don José” with the quality and charm of voice that impressed us at his first appearance last season, and he acted with far greater freedom.

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London Daily Telegraph—A voice of beautiful pure quality, technic strong and phrasing admirable.

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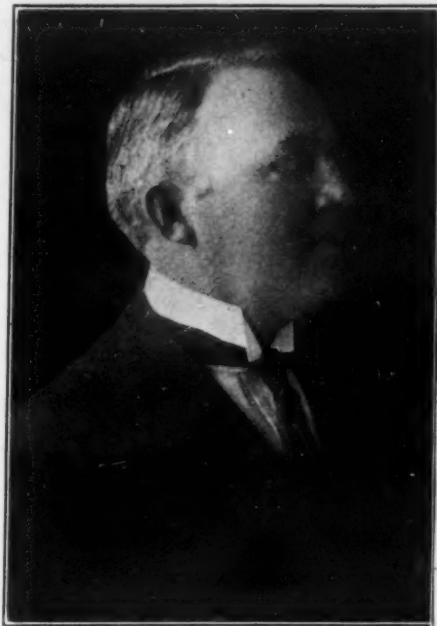
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Choral Club for Women Added to Musical Organizations of Norfolk

NORFOLK, VA., Oct. 10.—Attractions for the coming season in Norfolk promise to be of a high order. The Norfolk Music Club has not yet made formal announcement of what its course will be, but it is known that some of the best concert attractions available are to be presented under its auspices, beginning shortly after the first of the year.

A recently formed organization, which has attracted considerable attention, is the Melody Club. It is made up of a majority of the best women singers in the city, who propose to give two concerts each year. In the first concert, which will take place November 24, the club will have Paul Althouse as its visiting

artist. Negotiations are under way for a soloist for the second concert, which will take place in the early part of 1915. The actual rehearsal expenses are taken care of by membership dues and the fund for the concerts is guaranteed by a subscription for honorary membership, entitling the holder to two tickets to both concerts. The success of the two concerts, from a financial standpoint, is already practically assured. The president of the club is Mrs. Edith Virden Silance.

In view of the discussion among managers throughout the country as to whether or not the season may be depended upon to come up to the standard of former seasons, it is significant that, according to a statement by Louis J. LeFaucher, manager of the Wells Theater, the patronage accorded to high class attractions in Norfolk so far this season has been much ahead of that for the same period last year. This augurs well for the musical attractions to be brought here.

A. Howard Garrett, who has been a voice teacher in Chicago for the last thirteen years, has recently opened a studio in Norfolk. Mr. Garrett is by no means a stranger here, as, prior to the time he went to Chicago, he maintained a studio in Norfolk and a number of church soloists in the city are his former pupils.

Among musical productions to be given in the near future is the production of Victor Herbert's "Serenade" by the Norfolk Opera Company on November 4 and 5. R. V. STEELE.

CLUB'S ACTIVITY ROUSES FLORIDA COLLEGE TOWN

Chorus and Sunday Concerts Provide Stimulus for Gainesville—Study of American Music

GAINESVILLE, FLA., Oct. 10.—Musical progress continues unabated in this Florida town, which has 11,000 inhabitants and is the seat of the State University. A vitalizing force in this progress is the Philharmonic Club of 100 members, which was organized four years ago for the study of better music and the educating of the public to a better understanding of the masters. An idea of some of the club's ventures will be gleaned from the following excerpts from an address delivered on October 7 at the first meeting by Ernest Molnar, the club president:

"During the past season we attempted two departures from our regular lines of action that have proved big and successful. The first matter was the formation of our chorus, a new departure be-

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cause it was attempted on a large scale and was organized under difficult conditions. With the absence of any opposition this season I feel sure that this phase of our work will be bigger and better than ever.

"The second matter was the inauguration of our Sunday sacred concerts, a bold departure from regular custom, that met with approval from every department of our city life. During the Summer I have had to answer numberless inquiries about the possibility of similar concerts this year, and the great success of J. Oscar Miller's concert last Sunday tends to prove that the people of Gainesville have been aroused to such an extent that it will be extremely difficult for us to attempt to 'go slow.'

"Our new field for this year, American music, is aptly appropriate at just this time, for America is forging ahead rapidly and we owe it to our patriotism to know something of her music."

Full Season for Albany Chorus

ALBANY, N. Y., Oct. 10.—The Albany Mendelssohn Club has elected the following officers at the annual meeting: President, Delancey M. Ellis; vice-president, Daniel Whittle; secretary, Edwin B. Parkhurst; treasurer, Le Roy L. Pickett; directors, Leo K. Fox, Godfrey Smith, Ben Franklin and Herschel Roberts; director, Dr. Frank Sill Rogers. Dr. Rogers has planned a full season for the club and the first concert will be given in December. The chorus was honored by its being selected by the Plattsburgh Centennial Commission to sing at the centennial exercises during the past Summer. W. A. H.

Engelbert Humperdinck's "Die Marktentenderin," otherwise "La Vivandière," is likely to be the only new opera of any importance to be produced in Germany during the present season.

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Bessie Prisk is the newly appointed organist at the First Baptist Church of Middletown, Conn.

The Hibler School of Music, Pasadena, Cal., was formally opened on September 29 with a concert by the faculty.

Mrs. Sara Gance Bowman has been appointed soloist and perceptor at Third Church of Christ Scientist, Portland, Ore.

Blanche E. Wagner, of Bangor, Pa., has accepted a position at Blair Academy, Blairstown, N. J., as a teacher of piano.

The choir of Smith College, Northampton, Mass., has been substantially augmented by the addition of fifty-two new members.

Gwilym Miles is teaching in Boston this season one day each week at the Harris S. Shaw studios in Huntington Chambers.

A novel musical organization is the band composed of trolley employees of the Public Service Corporation at Dunellen, N. J.

The opening meeting of the Saint Ambrose Society of New Haven, Conn., was held on October 5 with a program devoted to Grieg's works.

Ross V. Miller, basso cantante, and Belle Bennie, pianist, are new teachers in the George Frederick Ogden Piano Studios, Des Moines, Ia.

"Ye Olde Folks' Choir" gave a concert on October 5 in Skinner's Gymnasium, Northfield, Mass., and devoted its program to old-fashioned songs.

The choir of the First Presbyterian Church of Bridgeport, Conn., gave a special performance on October 11 of a cantata called "Festal Song," composed by Edmund Turner.

At the opening meeting of its tenth season, the Crescendo Club of Atlantic City selected for study the "Letters of Beethoven" and works of Bach, Haydn, Weber, Mozart, Rossini and Spohr.

A recent musical event in Santa Ana, Cal., was a musicale in the home of Mr. and Mrs. A. J. Padgham in honor of Horatio Cogswell. Mr. Cogswell presented an attractive program of songs.

John Orth, the Boston pianist, lecturer and teacher, gave his lecture recital, "An Evening with Mozart, Liszt, Chopin and Schumann," before the School of Expression of Boston on October 8.

Ben Poberesky, a talented young violinist and a pupil of Saslavsky, gave a concert September 24, at the Central Presbyterian Church, Denver, Colo. He was assisted by Miss Berlin, Simon Breyn and Lawrence Whipp.

The first meeting this season of the Athol (Mass.) Woman's Club was held at the Congregational Church recently. A program of merit was presented by Clara Hinman, soprano; Mrs. L. McD. Sheridan, contralto, and Mabel Aighes, pianist.

The seating capacity of the Mary Taylor Memorial Church of Bridgeport, Conn., was taxed to its utmost capacity on October 6 when the Lotus Quartet from Tremont Temple gave its second concert. Dorothy Carpenter was an able assisting artist.

Agnes Nering, the Polish soprano, presented a miscellaneous program at the St. Stanislaus Auditorium, Chicago, October 11, and scored a fine success. The Agnes Nering Singing Club made its debut in several concerted songs and Mrs. Nering sang operatic selections and a group of songs. Magdalen Massmann, pianist, was heard in a number of solo numbers.

Mme. Jennie Norelli, grand opera prima donna has been visiting friends in Portland, Ore. She goes to Tacoma from there to rest and prepare for her approaching touring of the middle western cities.

Judith Landberg, soprano; Florence L. Hayes, contralto; Albert Lapke, baritone, and S. Belle Blackstone, organist, were highly applauded soloists at a concert given recently by the Orient Chapter of Bridgeport, Conn.

The Meistersingers' Quartet of New Haven, Conn., presented an interesting program on October 16 at Grace Church Parish House. The assisting artists were Peggy Bauer, Mr. and Mrs. Carroll B. Richardson and Jack Jarvis.

In a concert of Jehuda Halive Camp, No. 57, Order of the Sons of Zion, on October 7, in Plainfield, N. J., the participants were Juliet Brancatti, Mrs. J. K. Roundey, Janette Bardock, Theodore Gottschalk and Mr. L. Hirsch.

Adelina M. Connell, the pianist, has returned to Boston after a successful season of more than three months in Bar Harbor, Me. She was solo pianist at many society musicales and accompanied many of the visiting artists.

Ivan Morawski, the Boston singing teacher, gave a lecture on "Vocal Art" in North Andover, Mass., on October 6, interspersing his talk with personal reminiscences. He sang a group of songs by Schumann and Brahms effectively.

At a dramatic recital given on October 5 in MacDowell Hall of the Wisconsin College of Music, Herbert Fielding and Clara Englehardt were assisted by Helen Gunnis, a talented mezzo-soprano. The latter was heard in solos by Sereletzky and Tosti.

In the Los Angeles engagement of the "Cabiria" pictures, Julius Bierlich is concertmaster of the excellent orchestra furnishing the incidental music and Joseph P. Dupuy has charge of the choral numbers.

The Amateur Musical Club of Chicago began its present season October 5 with a meeting for active members only. A program was furnished by Mrs. Charles R. Vincent, Grace Potter, Mildred Brown, Ethel Edith Jones and Olive Kriebs.

The Chaminade Club, Providence, R. I., of which Mrs. Eleanor Sproat is president, will hold fortnightly meetings from October to April inclusive. On October 29 there will be an opera talk by Havrah Hubbard of the Boston Opera Company.

The Symphony Society of New York, Walter Damrosch, conductor, has determined to donate the receipts from the first pair of concerts at Æolian Hall, on October 23 and 25, to the American Red Cross. Efreim Zimbalist, violinist, will be the soloist.

A Red Cross concert was given at the Studio Theater, in Bridgeport, Conn., on October 11, by Mrs. Robert D. Martin, soprano; Joseph Nieler, baritone, and the Studio Orchestra. Haydn's Second Symphony aroused hearty applause, as did the work of the soloists.

Sigmund Beel and Richard Schliewen are to be first and second concertmasters of the Los Angeles Symphony Orchestra this season. Several new players have been added. The non-arrival of some orchestral scores from Europe works a decided change in the schedule.

First in a course of entertainments arranged by the Board of Education, Plainfield, N. J., was given on October 8 in the concert by the Lotus Glee Club. Some of the participants were Messrs. Hindermeyer, Glenn and Stricklett, Charles W. Lewis and F. J. Smith, director.

Members of the Bridgeport (Conn.) Operatic Society were the guests of Mrs. Lucien T. Warner on October 6 and presented a pleasing program. Mrs. Warner contributed a contralto solo.

At the first meeting of the Clef Club of Smith College in the home of Professor and Mrs. Olmsted, an interesting talk on modern music was given by Assistant Professor Welch. The club itself gave a program of original compositions by its various members.

A thorough optimist as to the musical situation in Boston is Arthur J. Hubbard, the vocal teacher and coach, who reports that the number of pupils registered with him thus far surpasses that of any previous season. On his list are a number of students who have been working in Europe.

The choir of St. Matthew's Lutheran Church, York, Pa., Edgar A. Frey, director, has put into rehearsal the cantata, "The Building of the Ship," by Lahee. It is planned to give the work about December 1. The accompanists will be Emma Bosshart and Mrs. H. Purcell Frey. The soprano rôle will be taken by Alice Myers, of Harrisburg, Pa.

The International Conservatory of Music, Baltimore, opened its first season on October 6 with a recital by members of its teaching staff. The program included solos by Walter G. Charnbury, piano; J. Helen Feather, contralto; Albert C. Whale, tenor; Alfred Furthmaier, 'cellist; Abraham Goldfuss, violinist, and Gertrude C. Spetzler, reader.

The Albany Monday Musical Club began its work last week with a miscellaneous program at St. Paul's parish house, in charge of Phemia Paul. Those assisting were Esther Keneston, Mrs. W. D. K. Wright, Mrs. Walter L. Hutchins, Mrs. William B. Smith, Janel Lindsay, Mrs. Frederick Kerner, Mrs. Louis Mount, Louise Eads, Elizabeth Belding and Florence Page.

Musical circles of the National Capital are pleased to hear that Mary Helen Howe, soprano, will be associated there during the coming season. She has charge of the vocal department of the Bonne Femme Seminary and will be heard in recital as well. Miss Howe has a voice of wide range and brilliancy and has not appeared publicly in Washington for a number of years.

Mary B. Wilderman, pianist, who recently returned from her studies in Europe, and Isaac K. Myers, bass, appeared in a joint recital in Pittsburgh last week and were well received. Miss Wilderman played numbers by Beethoven, Schumann, Chopin, Bach, Liszt and others. "Honor and Arms," from Handel's "Samson," was one of Mr. Myers's most applauded numbers. Herman H. Fleer was accompanist.

The Æolian Company had a brilliant opening of its weekly Winter recitals last week in St. Louis. The services of Mrs. A. I. Epstein, the local soprano, and Walter Haenschel were secured and the audience heard a most delightful recital. Besides the instrumental numbers, Mrs. Epstein gave Liszt's "Lorelei" and a bracketed number of Hübner's "J'ai Pleuré en Rêve" and "Year's at the Spring," by Beach. She was heartily encored.

The National Grand Opera Company, according to report, is going ahead with its plans for opera on the Pacific Coast this season. Rehearsals are now under way in San Francisco and principals not already on the Coast are expected by November. The company is scheduled for three performances in San Diego, January 8, 9 and 10, after which it is to appear at the Auditorium, Los Angeles, for a more or less extended engagement.

The advanced pupils of Tom Daniel were heard in recital in Wallace Hall, Newark, N. J., on Thursday evening of last week. An interesting program was presented, in which the following singers took part: The Misses Goepferich, Shawger, Gowell, Huntsman, Clark, Exton, Schweinfest, Mackelcan, Freeman, Kamm; Mrs. Kemery, Mrs. Pascall, Messrs. Holden, Kreidler, Comius, Lutz, Tims, Hoeffer, Pier, Porter, McDonough and Jackson. Commendable efficiency was displayed in solo and concerted numbers. Especially interesting was the work of Mrs. Kemery and Mrs. Pascall, both contraltos with excellent voices. The accompaniments were played by the Misses Dorothy Daniel, Bess Schweinfest and Elsie Traudt.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aithouse, Paul.—Portland, Me., Nov. 5.
Anderton, Margaret.—New York, Oct. 22 and Nov. 5.
Antosch, Albin.—So. Orange, Oct. 18 and Nov. 1.
Beddoe, Mabel.—New York, Oct. 22; Morristown, N. J., Nov. 20.
Bensel, Caryl.—Glen Ridge, N. J., Nov. 6.
Berry, Benjamin E.—Providence, R. I., Nov. 27 (Arion Club).
Brandegge, Hildegader.—Detroit, Jan. 16; Boston, Nov. 21; Saginaw, Mich., Dec. 1.
Brown, Albert Edmund.—Northampton, Mass., Nov. 9; Boston, Mass., Nov. 21; Boston, Mass., Dec. 21.
Bryant, Rose.—Briarcliff, N. Y., Nov. 1; Newark, Nov. 18; Philadelphia (Mendelssohn Club), Dec. 10; New Britain, Conn., Dec. 1.
Busoni, Ferruccio.—Minneapolis, Nov. 20.
Burmeister, Willy.—Minneapolis, Nov. 16.
Connell, Horatio.—New York, Nov. 4; Olean, N. Y., Nov. 9; Philadelphia, Nov. 19; Spartanburg, S. C., Nov. 23.
Dadmun, Royal.—Newark, Nov. 11; Pittsburgh, Nov. 24; Youngstown, O., Nov. 26; Sewickley, Pa., Dec. 14.
Eldridge, Alice.—Boston, Nov. 2.
Ellis, Viola.—Los Angeles, Oct. 24; Long Beach, Cal., Oct. 19.
Ferguson, Bernard.—Boston, Nov. 15.
Fox, Felix.—Boston, Oct. 25.
Friedberg, Carl.—Pittsburgh, Pa., Oct. 23; North Adams, Mass., Oct. 27; Pittsfield, Mass., Oct. 28; New York, Nov. 2; Cincinnati, Ohio, Nov. 6 and 7; Waterbury, Conn., Nov. 12; St. Louis, Mo., Nov. 20 and 21; Boston, Mass., Nov. 30; New York, Dec. 6; Chicago, Ill., Dec. 13; with the New York Philharmonic, Jan. 3.
Gerville-Réache, Jeanne.—Topeka, Kan., Nov. 13; Oberlin, O., Nov. 17; Des Moines, Nov. 20; Omaha, Nov. 22; Boston, Dec. 6.
Goode, Blanche.—New York, Oct. 16; Northampton, Mass., Oct. 21; New York, Nov. 4; Aeolian Hall.
Gunn, Kathryn Platt.—Brooklyn, Oct. 18; Trenton, N. J., Oct. 21; Brooklyn, Oct. 22, 28 and Nov. 8; East Orange, N. J., Nov. 13; Brooklyn, Nov. 21; Mineola, L. I., Nov. 22.
Granville, Charles N.—Maplewood, N. J., Nov. 17.
Gruppe, Paulo.—Minneapolis, Nov. 1.
Harned, Albert W.—Washington, Oct. 30.
Hinkle, Florence.—(October) Worcester

Festival; Hamilton, N. Y.; Evanston, Ill.; Attleboro, Mass.; Cambridge, Mass.; Portland, Me.; Minneapolis, Nov. 24; Springfield, Mass.; Boston, Dec. 17-18.

Homer, Louise.—Minneapolis, Oct. 23.
Hopkins, Alma.—Brooklyn, N. Y., Oct. 16; Bloomfield, N. J., Oct. 22.

Howell, Lewis James.—Wilmington, Del., Oct. 15-16; Scranton, Pa., Oct. 19; Wilkes-Barre, Pa., Oct. 21; Mauch Chunk, Pa., Oct. 26; Doylestown, Pa., Oct. 29; Atlantic City, N. J., Oct. 30; Wilkes-Barre, Pa., Nov. 5; Pittsburgh, Pa., Nov. 12; Salem, N. J., Nov. 16.

Huss, Mr. and Mrs. Henry Holden.—Hastings-on-Hudson, N. Y., Oct. 17.

Ivins, Ann.—Toronto Festival, Oct. 23.
Jefferds, Geneva Holmes.—E. Greenwich, R. I., Oct. 18.

Jepperson, Florence.—Boston (Handel and Haydn Society), Dec. 20.
R. I., Oct. 18.

Kaiser, Marie.—Western tour, Oct. 25 to Nov. 8.

Kitchell, Charles.—Brooklyn, N. Y., Oct. 6; Bloomfield, N. J., Oct. 22.

Leginska, Ethel.—New York, Nov. 16.

Lerner, Tina.—Aurora, N. Y. (Wells College), Oct. 24; New York, Nov. 3; Bloomington, Ill., Nov. 9; Rockford, Ill., Nov. 12; Springfield, O., Nov. 13; Lowell, Mass., Nov. 16; Worcester, Mass., Nov. 17; Frederick, Md., Nov. 19; Boston, Mass., Nov. 22.

Lockett, Corinne.—Washington, Oct. 30.

Masters, Jessie.—Washington, Oct. 30.

Matzenauer, Margarete.—Houston, Tex., Oct. 27.

McCue, Beatrice.—New York, Oct. 20.

Miller, Reed.—Southern tour, Oct. 11 to Nov. 1; Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30; Cincinnati, Dec. 2; New York, Dec. 28, 29.

Mitchell, Geo.—Boston, Nov. 8.

Morrisey, Marie.—New York, Oct. 23; Brooklyn, Oct. 27; Aeolian Hall, New York, Nov. 9; Paterson, N. J., Nov. 22; Waterbury, Conn., Dec. 13; Maplewood, N. J., Mar. 17.

Morse-Rummell.—Jersey City, Nov. 12.

Nagel, Emma.—Jersey City, Nov. 12.

Nichols, Mr. and Mrs. John W.—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.

Peterson, Edna Guna.—Minneapolis, Nov. 29.

Pilzer, Maximilian.—Aeolian Hall, New York, Dec. 6.

Powell, Maud.—Boston, Oct. 25.

Rennay, Leon.—New York, recital, Nov. 2.

Rasely, George.—Wolfville, N. S., Nov. 6.

Reardon, George Warren.—Brooklyn, Oct. 21 and 29; New York, Oct. 22; Brooklyn, Nov. 21; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; White Plains, N. Y., Jan. 15; Lawrenceville, Feb. 16.

Reardon, Mildred Graham.—New York City, Oct. 23; Brooklyn, Nov. 12; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10.

Ricker, Katharine.—Boston, Nov. 2.

Rio, Anita.—Boston, Oct. 20-21; New York, Nov. 1.

Rogers, Francis.—Locust Valley, N. Y., Oct. 21; Dobbs Ferry, N. Y., Nov. 5; Lawrenceville, N. J., Nov. 11; Maplewood, N. J., Nov. 18.

Samaroff, Olga.—Philadelphia, Nov. 6, 7; Boston, Nov. 15.

Sarto, Andrea.—Minneapolis, Dec. 6; Wichita, Kan., Dec. 13; Chicago Apollo Club, Feb. 22.

Serato, Arrigo.—Pittsburgh, Pa., Oct. 23; North Adams, Mass., Oct. 27; Pittsfield, Mass., Oct. 28; Boston, Mass., Nov. 8; Farmington, Mass., Nov. 11; Waterbury, Conn., Nov. 12; New York, Nov. 15 and 25; Cincinnati, Ohio, Nov. 26; Denver, Colo., Dec. 1; Pueblo, Colo., Dec. 2; California tour, Dec. 4 to 17; St. Louis, Mo., Dec. 18, 19; New York, Dec. 27; Chicago, Ill., Jan. 3; Boston, Mass., Jan. 6; Washington, D. C., Jan. 8.

Seydel, Irma.—Syracuse, N. Y., Nov. 30.

Simmons, Wm.—Ridgewood, N. J., Oct. 25; Orange, N. J., Nov. 6; Hackensack, Nov. 1; Staten Island, Nov. 8.

Spross, Charles Gilbert.—Rome, N. Y., Oct. 16; Poughkeepsie, N. Y., Oct. 21; Ypsilanti, Mich., Oct. 22; Des Moines, Ia., Oct. 24; Boston, Oct. 25; Detroit, Oct. 26; Buffalo, Oct. 27; Philadelphia, Oct. 29; Erie, Pa., Oct. 29; Vassar College, Nov. 4; Aeolian Hall (N. Y.), Nov. 6; New York (Mozart Society), Nov. 7.

Stephano, Salvatore De.—Rome, N. Y., Oct. 16.

Sundellus, Marie.—Chicago, Oct. 18 and 25; Cleveland, Nov. 3; Kansas City, Nov. 10; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).

Szumowski, Mme. Antoinette.—Pittsburgh, Pa., Nov. 9.

Van Der Veer, Nevada.—Southern tour, Oct. 11 to Nov. 1; Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30.

Webster, Carl.—Marlboro, Mass., Oct. 16; Lynn, Mass., Dec. 7.

Wells, John Barnes.—Newburgh, N. Y., Oct. 16; Derby, Conn., Oct. 23; Glen Cove, L. I., Oct. 25; Akron, O., Oct. 27; Meriden, Conn., Nov. 2; New Brunswick, N. J., Nov. 11; Brooklyn, Nov. 15.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio.—Detroit, Jan. 12; Painesville, O., Jan. 13.

Gamble Concert Party.—Grove City, Pa., Oct. 16; Edinboro, Pa., Oct. 17; Conneaut, O., Oct. 19; Balion, O., Oct. 20; Bluffton, Ind., Oct. 21; Plymouth, Ind., Oct. 22; Whitewater, Wis., Oct. 23; Abingdon, Ill., Oct. 24; Ponca, Neb., Oct. 28; Manhattan, Kan., Oct. 30.

Kneisel Quartet.—Dobbs Ferry, N. Y., Oct. 22; New York, Oct. 24; Oneonta, N. Y., Oct. 29.

Klemen Trio.—New York, Oct. 25.

Manhattan Ladies Quartet.—Brooklyn, Oct. 17; Scranton, Pa., Nov. 2; Brooklyn, Nov. 7; New Haven, Conn., Nov. 13; Rosedale, N. J., Nov. 19; Brooklyn, Jan. 3; St. Louis, Feb. 11.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 23, 25; Nov. 1, 6, 8, 15, 20, 22, 24, 29.

San Francisco Symphony Orchestra.—San Francisco, Cal. (Cort Theater), Friday afternoons, Oct. 23, Nov. 6, Nov. 20, Dec. 4, 11; Jan. 8, 22; Feb. 5, 19; Mar. 5.

Sinsheimer Quartet.—Orange, N. J., Jan. 13.
Sousa's Band.—Paris, Ill., Oct. 17; Terre Haute, Ind., Oct. 17; Indianapolis, Oct. 18; Anderson, Ind., Oct. 19; Marion, Ind., Oct. 19; Elwood, Ind., Oct. 20; Muncie, Ind., Oct. 20; Peru, Ind., Oct. 21; Logansport, Ind., Oct. 21; Toledo, O., Oct. 22; Tiffin, O., Oct. 23; Findlay, O., Oct. 23.

Steinert Concert Series.—Portland, Nov. 3; Worcester, Nov. 4; Providence, Nov. 10.

Zoellner Quartet.—Faribault, Minn., Oct. 17; Winona, Minn., Oct. 18; Sioux Falls, So. Dak., Oct. 19; Yankton, Oct. 20; Vermillion, Oct. 21; Wayne, Neb., Oct. 22; Sioux City, Ia., Oct. 23; Springfield, So. Dak., Oct. 24; Mitchell, So. Dak., Oct. 26; Huron, So. Dak., Oct. 27; Aberdeen, So. Dak., Oct. 28; Valley City, N. D., Oct. 29; Albert Lea, Minn., Oct. 30; Ames, Ia., Oct. 31.

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"MADAME BUTTERFLY" AT THE CENTURY

Although "Madame Butterfly" stood as one of the Century Opera's best achievements last year, that production of the Puccini opera was surpassed in many particulars by the performance of last

Tuesday evening. This served to introduce a new *Butterfly* in Helen Stanley and a new *Pinkerton* in Orville Harrold. In the audience was another American who had won fame as the Japanese heroine in German opera houses—Marcella Craft. The audience was heartily enthusiastic and of good size.

Miss Stanley's performance was dra-

matically poignant and she sang the lines with lovely tone and a plenitude of feeling. The forceful and brilliantly sung *Pinkerton* of Mr. Harrold could have been placed with credit upon the stage of another and more ambitious opera house farther down town. The audience welcomed once more the distinction and vocal finish of Thomas Chalmers as *Sharpless*, and the picturesquely outlined characterization of *Suzuki* by Kathleen Howard was also greeted again with favor. Others who gave more or less excellent accounts of themselves were

Alfred Kaufman, George Everett, Frank Phillips, Louis D. Angelo and Elizabeth Campbell.

Jacques Coint's staging was productive of effective results. Much spirit was lent to the performance by Agide Jacchia's conducting, though one might have wished for less accelerated tempi in certain passages.

K. S. C.

Mischa Elman is endeavoring to familiarize himself with the fine points of chess and has engaged an expert to teach him the game.

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In the name part, Louis Kreidler sang stirringly and with effect.—*N. Y. Press*, Sept. 23, 1914.

Louis Kreidler, in the name part, on whom the bulk of the individual work rested, bore himself manfully. Mr. Kreidler has shown us nothing better than his *Tell*. His conception of the character held dignity, strength and emotion, the latter kept under proper restraint.—*N. Y. Evening World*, Sept. 23, 1914.

Mr. Louis Kreidler's *William Tell* was admirable in the dignity of its outline and picturesqueness of bearing.—*N. Y. Morning Telegraph*, Sept. 23, 1914.

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